→ The Least Impressive iPod Cases You'll Ever See. p.96

JANUARY 2003
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- Graphic Design
- Digital Video
- Special Effects
- Digital Audio

SECRETS OF THE PROS



TIPS FROM 12 OF THE MOST CREATIVE MAC ADDICTS ON EARTH

GET THE MOST OUT OF JAGUAR

Set Up Address Book | Schedule with iCal | Organize with iSync | Back Up with .Mac

REVIEWED:

←Formac gallery 2010, Soldier of Fortune II: Double Helix, Stylus Photo 925, The Sims Vacation, Olympus C-4000 Zoom, Avid Xpress DV 3.5, and more...

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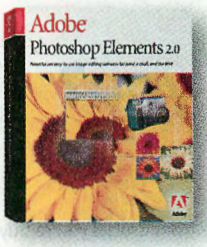
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MicroNet Fantom External HDD



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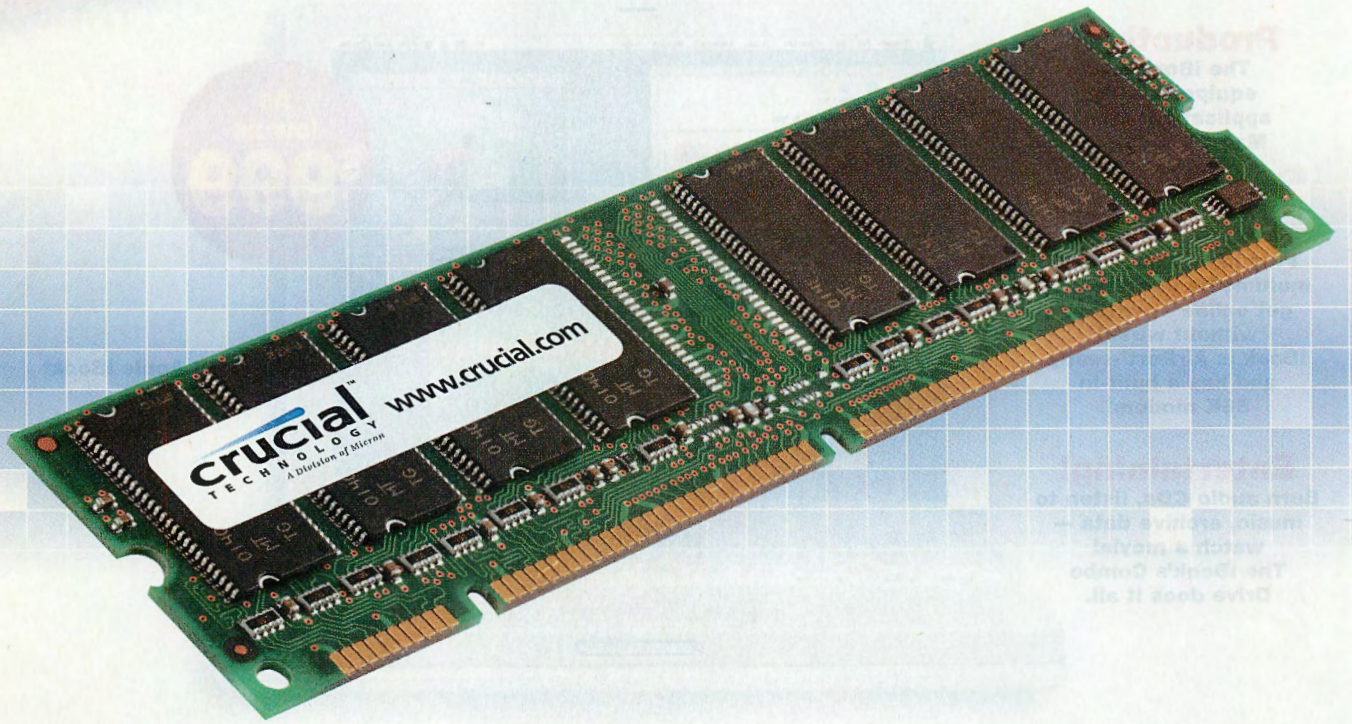
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MacAddict

SPECIAL FEATURE

18 Secrets of the Pros

They've designed the most famous logo in America, revolutionized the silver screen, worked with Steven Soderbergh, photographed Charlize Theron, and made their mark in the music industry. They're among the most creative Mac users on Earth. We asked them to share some of their coolest tips in digital video, photo retouching, audio editing, digital illustration, and graphic design. They were happy to oblige.
by Narasu Rebbapragada and Cathy Lu



20 Warren Manser
He's drawn some of Hollywood's most famous characters and movie scenes. Think *The Matrix*. Think *Spider-Man*.

25 Heckler Associates
This design firm works with New Balance, K2, and Redhook. Oh, and it created the Starbucks logo.

29 Outpost Digital
These DV pioneers worked with Steven Soderbergh on his first full-length film shot almost entirely in DV.

34 Jim Jordan
He photographs the rich and famous—and then makes them even more beautiful using Adobe Photoshop.

38 The Crystal Method
These electronic masters have been making bass-thumping electronic music on their Macs since the '80s.









HOW TO

58 Ask Us

How do you release an IP address on a Mac? What is CUPS? Do you know any new ways to take screenshots? How do you change a workgroup's name in Jaguar's Windows File Sharing? How do you create a Virtual Printer? Where do babies come from? Just kidding.
by Buz Zoller

JANUARY2003
NO.77 • VOLUME8 • ISSUE1

ON THE COVER



A folder!
A scanner!
An art director!

SPECIAL SECTION

60 Get the Most out of Jaguar

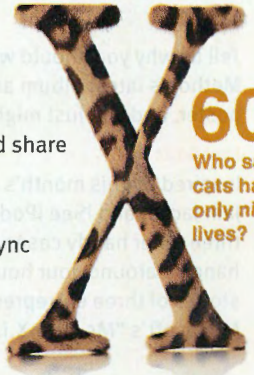
The latest version of Mac OS X, Jaguar, arrived with new iApps, new capabilities, and new opportunities to organize your life. In this special report, we show you how to take advantage of Jaguar's most useful improvements—Address Book, iCal, and iSync—as well as .Mac. **by David Schloss**

60 Set Up Address Book
We show you how Address Book will make multiple contact lists extinct.

62 Schedule Your Life with iCal
Find out how to use iCal to organize your life and share your comings and goings with others.

64 Organize Your Life with iSync
Post-it Notes are history! We show you how to sync info with your 'Pod, Palm, and phone.

67 Back Up Your Mac with .Mac
Your .Mac subscription can protect your assets.



EVERY MONTH

08 Editors' Page
Whether your area of specialization is manicure or angioplasty, you're certain to be an expert at something.

10 Get Info
We ring in the New Year with—sing along, now—a half-dozen Mac OS X books, an 11-megapixel CMOS camera, free OS X for teachers, a $99 Palm Zire, eight .Mac alternatives, seven types of DVDs, a 6.0 version of Pro Tools, five items in "New Stuff," a $499 Palm Tungsten, three huge new Maxtor drives, two dueling bigwigs, and an awesome notepad program named Jotz.

43 Reviews
44 Avid Xpress DV 3.5 *video-editing software*
52 C-4000 Zoom *4-megapixel digital camera*
48 Carrara Studio 2.0 *3D-animation software*
47 gallery 2010 *20.1-inch LCD display*
54 iListen *voice-recognition software*
50 Image Doctor *Photoshop plug-in*
56 iPod Jam Jacket *iPod case*
56 iSee *iPod case*
49 Links Championship Edition *golf simulation game*
46 S830D Photo Printer *memory-card–reading photo printer*
45 The Sims Vacation *expansion pack*
56 SliMP3 Ethernet MP3 Player *stereo connector*
53 Soldier of Fortune II: Double Helix *first-person shooter*
49 Sonica *USB multichannel audio output device*
55 StickyBrain 2 *PIM software*
46 Stylus Photo 925 *memory-card–reading photo printer*
55 VideoClix 2.3 *QuickTime authoring software*
56 Wireless Optical Mouse Blue *wireless optical mouse*

57 The Hot List
Check out our comprehensive guide to the best of the best from recent reviews.

94 Log Out
Letters
This month we get blasted by a *Star Trek* fan who's bored by aggressive old folks. Also, we kiss your boss's tush, show off your cutest "Recently Sighted" submissions, and explain why the Weblog how-to in our November issue gave you such a headache. Finally, in case you're wondering why Homer Simpson doesn't use an iMac...

Contest
Tell us why you should win The Crystal Method's latest album and an autographed poster, and you just might.

Shut Down
Inspired by this month's reviews of the iPod Jam Jacket and iSee iPod cases, we tracked down three other handy cases that you might already have hanging around your house. Plus, read the touching stories of three entrepreneurs who did *not* win Microsoft's "Ms. M.o.X.i.e." contest.



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Great, now how about a memory card for my brain?





It's gotta be the shoes!



If a disembodied arm flies through the air at 8 mph, how many minutes...

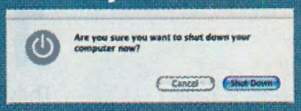


Lego my iMac.



Now that's what we call hard wired!

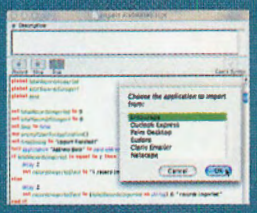
QUICK TIPS
...from this month's issue.

Shut Down Swiftly


In Jaguar, you can bypass the annoying "Are you sure you want to shut down or restart your computer now?" message by holding down Option while you select Shut Down from the Apple menu. **From *Ask Us*, p58**

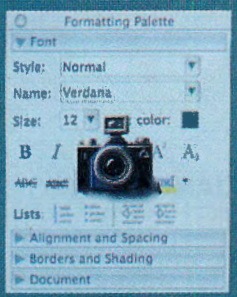
Protect Your iPod


The iPod's LCD scratches *very* easily, no matter how sedentary your digital lifestyle. Get an iSee case to protect the iPod's pretty face, even if you won't be clipping to it to your belt to go jogging. **From *Reviews*, p56**

Don't Export—*Import*


Sure, you can export contacts manually from your various apps and then import them all into Address Book, but it's a heck of a lot easier and faster to use Apple's Import Addresses AppleScript. **From "How to Set Up Address Book," p60**

Make Video Look Like Film
When you're working in Final Cut Pro 3 and you want your digital video footage to look more like film, use the De-interlace filter (Effects > Video Filters > Video > De-interlace). **From "Secrets of the Pros," p32**

Gain Control of Your Screenshots


In Jaguar, you can take a shot of an onscreen object (such as a window or an icon) by pressing Command-Shift-4 followed by the spacebar, then positioning the resulting camera icon over the object and clicking. **From *Ask Us*, p58**

Don't Cause Aviation Disasters


FAA regulations prohibit the use of wireless electronic devices on airplanes—and that includes wireless mice such as Microsoft's Wireless Optical Mouse Blue. **From *Reviews*, p56**



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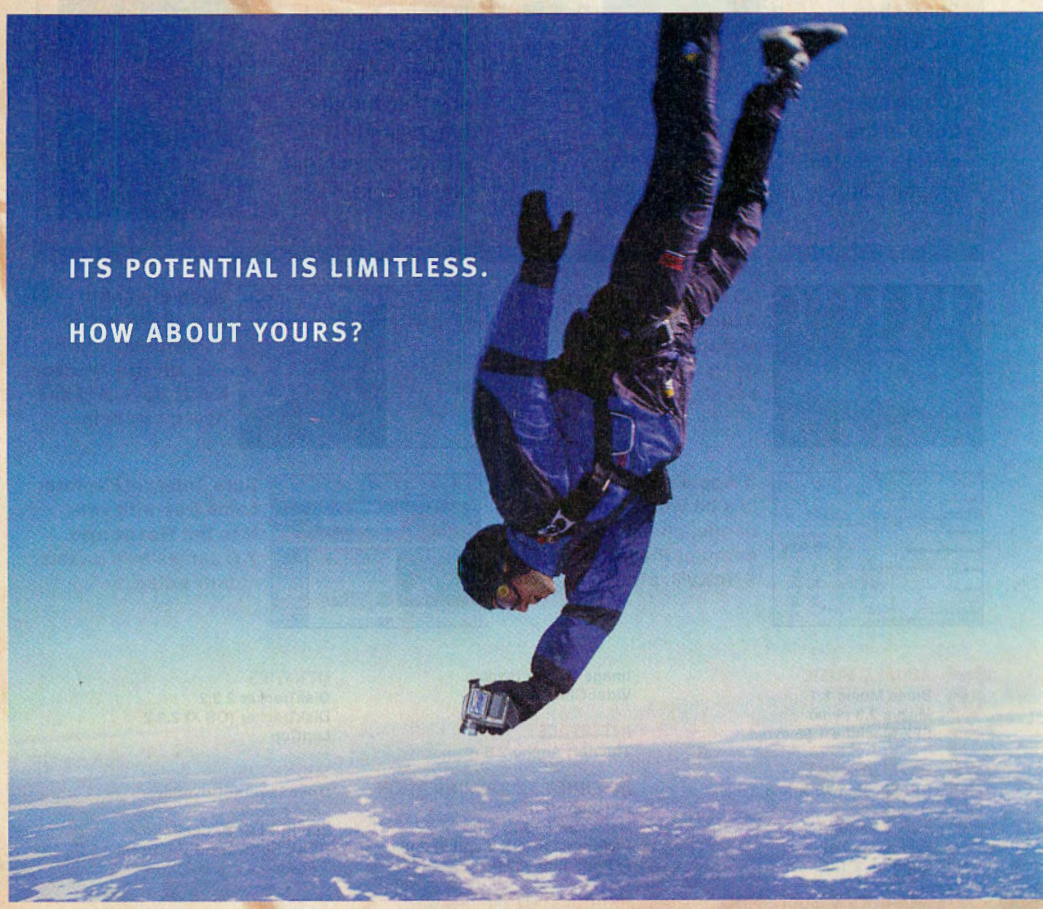
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Canon KNOW HOW™



theDisc

WARNING! 510MB REQUIRED

To install two of the apps on this month's Disc, you'll need 510MB of free acreage on your hard drive—but it'll be worth it. These two big boys are Adobe Photoshop 7, arguably the best Mac app on the planet, and Bugdom 2, arguably the cutest.

Photoshop 7 Tryout

If you're thinking of making the jump to pro-level image editing, have we got a treat for you: a free taste of Adobe Photoshop. Try it for 30 days before you invest $609 in the world's greatest graphics app.



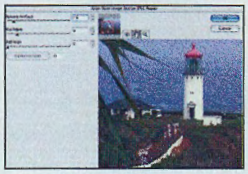
Bugdom 2 Demo

If you liked roly-poly Rollie McFly in Bugdom, you're gonna love our new hero in Bugdom 2: a lean green grasshoppin' machine named Skip. This 3D adventure has you skipping through otherworldly situations, outdoors and indoors.





3D veteran Carrara Studio proves that maturity is a good thing. Try it out and see if you agree.



Need to yank something out of a Photoshop file? Use Image Doctor for 30 days and see how it can help.



If Apple's Stickies app is a bit wimpy for your needs, check out this demo of the potent StickyBrain.



Sure, Internet Explorer came free with your Mac but Netscape 7.0 comes free on this month's disc.

theList

AUDIO & MUSIC
Blues Music 1.1
Muzys 2.3 *demo*
SFX Machine 1.55 *tryout*

DEVELOPMENT
REALbasic (OS X) 4.5.2 *trial*

FUN & GAMES
BridgePro *trial*
Bugdom 2 1.0.1 *demo*

GRAPHICS & MULTIMEDIA
Adobe Photoshop 7 *tryout*
Carrara Studio 2.0 *trial*
Carrara Studio (OS X) 2.0 *trial*
Image Doctor *demo*
VideoClix 2.4 *trial*

INTERFACE
Themer: Anche 2.8

INTERNET & COMMUNICATION
Netscape 7.0
Netscape (OS X) 7.0
POPmonitor (OS 8 and 9) 2.0.3
POPmonitor X 2.0.2

PRODUCTIVITY
Jotz 1.0.75
StickyBrain 2.0.1 *demo*
StickyBrain (OS X) 2.0.1 *demo*

UTILITIES
DiskTracker 2.2.2
DiskTracker (OS X) 2.2.2
LapCop

SPONSORS
DriveSavers: DriveSavers *demo video*
masK, LLC: BridgePro *trial*
REAL Software: REALbasic 4.5.2 *trial*



SECRETS OF THE PROS

In one of *MacAddict*'s five exclusive interviews with world-class Mac artists on this month's Disc, photographer Jim Jordan (left) shares the Photoshop secrets that won him the arduous duty of spending long hours with Alicia Silverstone, Charlize Theron, and Drew Barrymore.

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We're All Pros

It's no secret that the Mac is the tool of choice for creative professionals. Duh. The Mac dominates publishing, graphics, digital video, audio, and digital photography.

It's also no secret that creative people are, well...*creative* about how they use their Macs. They invent techniques. They discover shortcuts. They create new and powerful ways to get their work done with style and panache.

With this in mind, *MacAddict* editors Cathy Lu and Narasu Rebbapragada went on the road with staff photographer Mark Madeo—a creative pro himself—to track down some of the best and brightest Mac-using creative luminaries. Over the past few months this intrepid trio has crisscrossed the continent, searching out Mac-wielding geniuses, listening to their stories, and prying loose their secrets.

We're all experts in some fields and newbies in others.

This month's special feature, "Secrets of the Pros," distills the fruits of their labors of love. In it you'll learn how some of the most creative people on the planet are using their Macs to express their visions—and how you can use their hard-won secrets to follow your own creative path.

Now, many of you who are reading these words are undoubtedly creative professionals yourselves—this is, after all, a Mac magazine. Alternatively, you may be a pro in a field that's not commonly referred to as "creative" but that requires its own blend of invention and inspiration—physics, for example. Or marketing. Retail sales. Auto mechanics. Teaching. Meat cutting. Angioplasty. Manicure.

The truth is, we're all experts in some fields and newbies in others. I, for example, can make Excel sing like Pavarotti and dance like Fred Upstairs, but put me in front of a G4 running Pro Tools and I'll whimper for help from senior editor Kris Fong. I'll wager that you can supply many such examples starring your own sweet self.

And that's what makes pulling a fresh issue of *MacAddict* out of the oven each month so much fun—and so challenging. You, dear reader, are both seasoned and raw, both pro-level and entry-level—but in different things. We try to create a *MacAddict* that will appeal to you if you're a long-time Unix geek whose middle name is *grep* but who's just working up the courage to apply your first Gaussian blur, or a Dreamweaver junkie who feels comfortable selecting Site › Cloaking › Cloak but hyperventilates when installing RAM.



Despite the humiliation of game six and the loss of Dusty, baseball expert Rik remains loyal.

Creating a magazine that's a good read for all Mac addicts ain't easy—but it's fun. And humbling. As expert as we all are in something (you're part of *we*, by the way), it's good to remember that to a lot of people, we're drooling newbies. After all, even the pros that Cathy and Narasu interviewed for this issue are woefully ignorant about something that's second nature to you. We're all newbies. And we're all pros.—*Rik Myslewski*

STAFF RANTS

Q1: What are you an expert at?
Q2: At what are you a rank amateur?



Jenifer Morgan
General Hack
What are you an expert at?
My expertise includes no-flap landings with a slip, a Blanche DuBois accent, scoring fencing points against slow beer-bellied old men, and sleeping when tired.
At what are you a rank amateur?
I'm no good at strong-crosswind landings, imitating Katherine Hepburn, scoring fencing points against svelte épée-wielders, avoiding sweets and dairy, and ironing.



Kris Fong
Work-in-Progress
What are you an expert at?
Sleeping. I work on it every night, and know plenty of workarounds to induce it should a problem—like insomnia, or being head-butted by a needy, schizophrenic cat—arise.
At what are you a rank amateur?
Ass kissing.



Narasu Rebbapragada
Supersleuth SCSI Hater
What are you an expert at?
Eavesdropping.
At what are you a rank amateur?
Building a SCSI raid. Thank God for FireWire!



Leslie Osborn
Title-Avoider
What are you an expert at?
Marksmanship, judo, stealth techniques, and piloting mobile suits. And I'm a 600th-level mage!
At what are you a rank amateur?
Odds. No matter how much horse racing I watch, I still don't get whether 3-to-2 is better or worse than 4-to-1.



Niko Coucouvanis
Porknosticator
What are you an expert at?
Don't forget who you're talking to. Did you really mean to ask at what am I *not* an expert? I'm on top of everything from diasporal angiogenesis to zygotic osmosis. My expertise knows no bounds...Wait a sec, if I don't know bounds...
At what are you a rank amateur?
I guess I kinda suck at lying, but I'm working on it. Really, I swear.



Cathy Lu
Executive Disciplinarian
What are you an expert at?
Alphabetizing, eating bonbons, and watching bad reality TV.
At what are you a rank amateur?
Gardening, plumbing, and leaping tall buildings in a single bound.



Chris Imlay
Epistemologist
What are you an expert at?
Not much, really. If I actually were a pro at anything, I would probably be just pro-ficient.
At what are you a rank amateur?
You want the short list? Between astronomy and zoology in the dictionary, there are just too many things to know that I don't. The one area that I would like to know more about is history. Gotta love the maps and arrows and stuff!



Max
Logoutorrheic
What are you an expert at?
The care and feeding of everything Mac.
At what are you a rank amateur?
Windows XP, Windows 2000, Windows Me, Windows 98 SE, Windows 98, Windows NT Workstation 4.0, Windows 95, Windows NT Workstation 3.5, Windows for Workgroups 3.11, Windows NT 3.1, Windows 3.1, Windows 3.0, Windows/386, Windows/286, Windows 2.0, and Windows 1.0.

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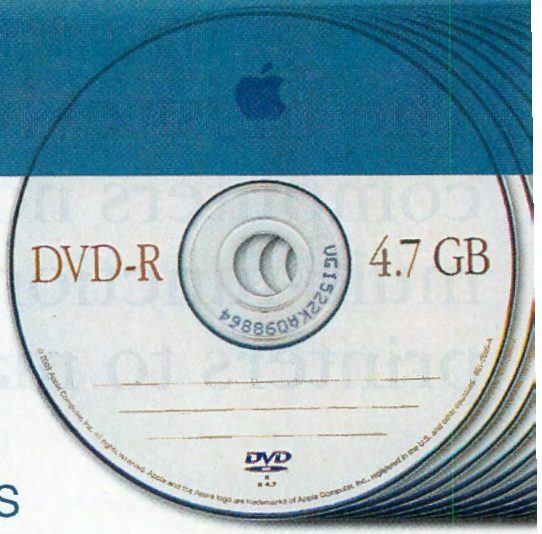
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THE DVD GENERATION

How to Make Lots and Lots of DVDs



Bachelor parties. Wedding parties. School plays. School playoffs. Movie shorts. Music videos. You've recorded all this and more onto DVD. Now that you've mastered making DVDs, it's time to get them out there. You want to shop around your indie film, sell a fund-raising DVD, and glut the market with your portfolio.

You're going to need a lot of copies. Here's how to get them.

DO IT YOURSELF

How you produce your DVD depends on how many you want to make, how much time you have, and how you want to present it. If you're making a handful of DVDs, you've got a few days to spare, and you don't want fancy packaging, just get friendly with your SuperDrive. As you might expect, your 30-minute video would take about a half-hour to burn at 1X speed. You should burn onto 4.7GB DVD-R media, which most (though not all) newer consumer and computer DVD players should play. (See "DVD Media," below, for an explanation of all your options.)

DUPLICATION VS. REPLICATION

If you want up to 200 DVDs with labels, you're interested in duplication. Professional DVD duplicators use high-speed DVD-R burners and label printers that can burn multiple discs at a time. You could also purchase your own four-burner DVD tower like the MediaForm 5400D ($4,499 street price, www.mediaform.com), but at this price it doesn't include a label printer. Remember that there's no guarantee every DVD player will be able to read the DVD-R format—a problem if you're selling your DVD to people you don't know. Plus, there's no way to copy-protect DVD-R media. For copy protection and high-volume production, you need to look into DVD *replication*.

"If you want to make 200 or 300 copies, you're bumping on the edge of replication," says Ron Allard, president of DiscsDirect (www.discsdirect.com). Replication, as opposed to duplication, is a mass-production process where injection-molded polycarbonate DVDs are pressed (like vinyl), sprayed with a reflective substance, and then coated with a protective layer.

Replicators can mass-produce your content (brought in on DVD-R or professional DLT tape) on 4.7GB DVD-5 media, possibly on 8.5GB DVD-9 media, maybe on 9.4GB DVD-10 media, or rarely on 17.0 GB DVD-18 media (see "DVD Media," below). The different capacities result from whether the data is stored in one or two layers on one or two sides of the disc. You'll know if you're viewing double-sided media, because your DVD player will ask you to flip the disc over to watch the second side.

DVD replication provides the most widely playable DVD media, often with professional-looking packaging as part of the price. The downside? Many replicators require a minimum volume of about 1,000 DVDs, though this number may cost only a few hundred dollars more than a few hundred duplicated DVDs, given the bulk discounts on media these days. Just squash those dreams of buying the replication equipment yourself. It costs millions.

SET UP SHOP

If you're a first-time, small-scale entrepreneur, the reality is you don't have thousands, let alone millions, of dollars to spend on DVD replication and you can't accurately estimate the number of copies you'll sell. For you, a service like CustomFlix (www.customflix.com) is ideal. The key to CustomFlix is that you don't have to pay up front, says John Geyer, the company's vice president of marketing. The folks at CustomFlix will charge you $50 to create your DVD, your e-store, and a promotional trailer. Then they'll take $9.95 plus 5 percent of the price of each DVD you sell, so you'll want to sell your DVDs for at least $11 each. The rest is money in your movie-making pocket.—*NR*

DVD MEDIA

A guide to the variety of DVD media out there.

Type	Capacity	Layers and sides	Can I read, write, or rewrite?	Can my SuperDrive or Combo Drive play it?	Can my SuperDrive record onto it?
DVD-5	4.7GB	One layer on one side	Read	Yes	No—this is a professional format
DVD-9	8.5GB	Two layers on one side	Read	Yes, and you don't have to flip it over	No—this is a professional format
DVD-10	9.4GB	One layer on each of two sides	Read	Yes, but you have to flip it over to see the second side	No—this is a professional format
DVD-18	17.0GB	Two layers on each of two sides	Read	Yes, but it's rarely used	No—this is a professional format
General-Purpose DVD-R	4.7GB	One layer on each of two sides, but the second side is inert	Read and write	Yes	Yes
DVD-RAM	2.6GB, 4.7GB, 5.2GB, or 9.4GB	One layer on each of two sides	Read and write	Not if it comes in a cartridge	No—you need an external DVD-RAM drive
DVD-RW	4.7GB	One layer on one or two sides	Read, write, and rewrite	Yes	Yes

[fact] DURING A 100-DAY PERIOD, 25 MILLION QUICKTIME 6 DOWNLOADS TOOK PLACE ACCORDING TO APPLE COMPUTER.

BIG, BADASS DRIVES

Maxtor Maxes Out FireWire Storage at 250GB

Your next external FireWire drive could hold a whopping 250GB of data, now that Maxtor has unveiled its Personal Storage 5000 three-drive lineup.

The Maxtor 5000XT ($399.95, www.maxtor.com)—a 250GB 5,400-rpm drive aimed at graphic designers, MP3 amassers, and anyone else who stores lots of large files. The 5000DV ($299.95) is a 120GB 7,200-rpm drive targeting the DV crowd. Both drives feature FireWire and USB 2.0 interfaces. The least attractive drive in the line, the 80GB Personal Storage LE ($199.99), is USB 2.0 only.

All Personal Storage drives come with OneTouch backup, which backs up files at the touch of a button. Just install the drive's software, which includes the freely bundled Dantz Retrospect Express. Specify what kind of files you want to archive, which folders or volumes to back up, and where you want the backup to go. You don't even have to back up to the Maxtor drive.

The Personal Storage line should be in stores by the time you read this. And if you're running Jaguar, head to Maxtor's Web site and download the software update, which should also be available by then.—*CL*



250GB of your valuable info fits right here.

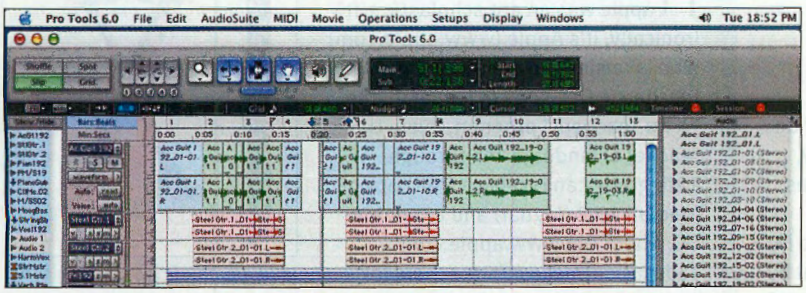
PRO TOOLS FOR X

Professional Audio Suite Finally Carbonized

Digidesign finally made it official—Pro Tools 6.0 will support Mac OS X. Digidesign expects to release new versions of Pro Tools software for TDM systems (Pro Tools|HD, Pro Tools|24 MIX, and Pro Tools|24) and LE systems (supporting Digi 001 and Audiomedia III cards) at the beginning of 2003. Mac OS X support for Digidesign's Mbox and Digi 002 hardware will follow shortly thereafter. Digidesign also announced that its TDM systems will support Apple's (formerly eMagic's) Logic Platinum 5.4 for OS X.

Pro Tools 6.0 gets a minor facelift and takes advantage of some key Mac OS X features. With its multiuser support, folks can log in and have their own custom settings (display, automation, editing, and more) at their fingertips—a boon for studio engineers who share a system. Pro Tools 6.0 also supports multithreading, so you can record and edit while Pro Tools handles file conversion, copying, and other tasks in the background. Pro Tools 6.0 also fully supports OS X's Core MIDI Services. A big bonus is its new Finder-like file manager, DigiBase, which helps you organize and audition your monstrous audio collection.

At press time, Digidesign hadn't firmed up an exact ship date or price, but audio heads can hope to kiss Mac OS 9 good-bye soon.—*Kris Fong*



Believe your eyes. Pro Tools 6.0 is Carbonized.

NEW STUFF

ZIRE

Palm, www.palm.com, $99
Available: Now

Palm's new device aimed at first-time handheld consumers breaks the $100 price barrier. With simple contact and calendar features, the Zire syncs to your Mac via USB.

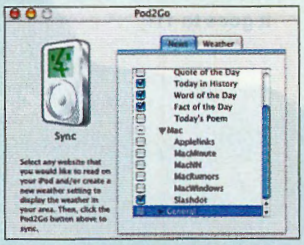


Zees is a Zire situation, M. Poirot.

POD2GO

Kain Jow Software, www.kainjow.com, free
Available: Now

Pod2Go lets you download news, facts, trivia, and local weather information to an iPod. Just connect your iPod and press Pod2Go's Sync button. The info will appear as a VCF file in your Contacts folder. You need to install Mac OS 10.1 or later and the iPod 1.2.1 updater to use Pod2Go.



With news, weather, and trivia, Pod2Go makes your iPod either really smart or really annoying.

KONTAKT

Native Instruments, www.native-instruments.com, $399
Available: Now

This robust software sampler includes real-time time stretching and resynthesis, graphical breakpoint envelopes, an integrated loop editor, analog-modeled filters, and 3GB of sounds.

LAPCOP

SweetCocoa, http://homepage.mac.com/sweetcocoa, $15
Available: Now

ON THE DISC
LapCop

LapCop can email you a laptop's Internet route and network settings so you can track its location in the event of a theft. If you use LapCop to install a firmware password, the thief can't even clean-install your Mac.

LAPVANTAGE DOME

The Plasticsmith, www.lapvantage.com, $49.95, $79.95 for Deluxe
Available: Now

If your iBook is having iMac envy, get it a Lapvantage Dome, which raises your laptop 5.5 inches on a ventilated platform. You'll need to purchase your own extended keyboard for the full effect. The Deluxe Dome swivels and has adjustable height.



Be an iMac or just look like one.

DROOLWORTHY

Sexy Stuff We Can't Wait to Get Our Mitts On



Palm blew off Titanium and headed straight to Tungsten.

EOS-1 Ds ↓

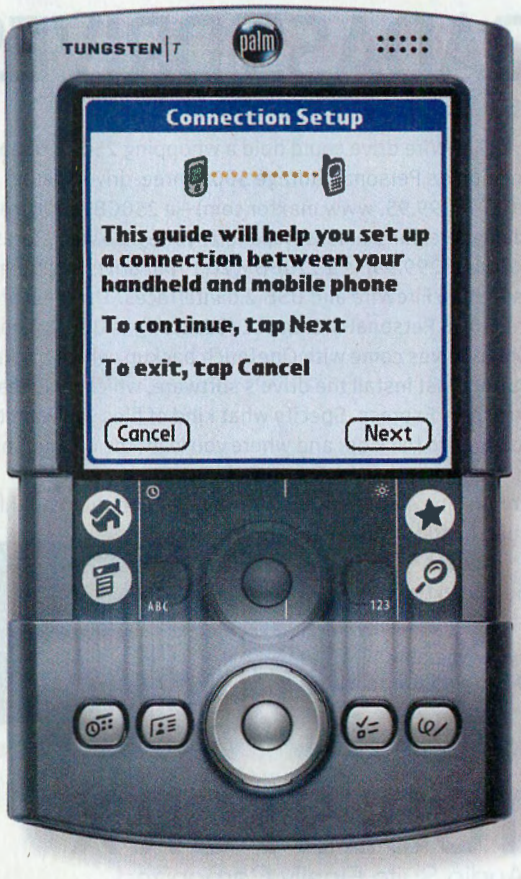
Canon • www.canoneos.com • $8,999

Canon bridges the gap between digital and film with this 11-megapixel digital SLR camera, equipped with a full-frame CMOS sensor that gives you the size, aspect ratio, and (according to some) high quality of 35mm film. The EOS-1Ds also offers a 3-fps ten-shot burst mode, support for high-capacity (more than 2GB) Compact Flash cards, custom settings, and ten white-balance settings, as well as high-end metering, exposure, and color controls.—*NR*

It goes to 11!



PHOTOGRAPH COURTESY OF CANON



PHOTOGRAPH COURTESY OF PALM

Palm Tungsten ↑

Palm • www.palm.com • $499

Shortly after introducing the $99 Zire (see p11) for newbies, Palm is wooing business folk with the Palm Tungsten—a 16MB, Bluetooth-based wireless Palm OS device with a color display. Its collapsible panel hides the Graffiti pad, and it takes MMC and SD memory cards. While it's not a phone like the Handspring Treo, the Tungsten will transmit a phone number to your Bluetooth mobile phone.—*NR*

APPLE AND IDG ON THE ROCKS

Apple Boycotts Boston Expo

Apple is reevaluating its relationship with IDG World Expo, which twice a year brings you Macworld Expo. When IDG announced that the summer 2004 Expo would be in Boston instead of New York, Apple responded strongly, saying it would not participate in the Boston Expo and was reconsidering participating in the summer 2003 Expo in New York. Apple will be attending the San Francisco Expo in January 2003. While Apple and IDG may resolve their spat by the time you read this, if there's a divorce it'll be messy.—*NR*

X FOR TEACHERS

Jaguar for Free

Remember when a shiny red apple was an apt scholastic gift? Ironically, it's Apple (www.apple.com) who is raising the bar by giving teachers a free copy of Jaguar. In the "X for Teachers" program, every U.S. teacher of kindergarten through 12th grade can receive a free copy of Mac OS 10.2 (Jaguar) and a training CD. Check out www.apple.com /education/macosxforteachers for more information.—*NR*



PHOTOGRAPH COURTESY OF APPLE

If you teach K through 12, this is free.

THE iCAL CRAZE

Fans Head To Calendar Sharing Site

Apple's iCal has inspired a new class of calendar zealot. Filmmaker and longtime Mac user Patrick Crowley started iCalShare (www.icalshare.com) as a place to swap schedules. Now more than 400 calendars strong in topics such as sports, religion, movies, science fiction, and, of course, television, iCalShare lets you post and download calendars and take personal information management to previously inconceivable levels.—*NR*

THE REAL COST OF .MAC

What $99 Could Have Gotten You

Economists call it *opportunity cost.* Loosely speaking, it's what you *could have had* if you hadn't spent your money on something else. Consider the opportunity cost of .Mac.—*NR*

Image	What You Get	Cost	Should You Get It?
	99 red balloons	$1.00 each	No, red balloons attract 1980s club freaks, screaming children, bulls, and bees.
	50 pounds of boneless pork sirloin	$1.99 per pound	No, you're watching your cholesterol.
	4-carat cubic zirconia earrings	$99.99	No, splurge on the real things.
	7.6-volt cordless drill	$99.99	Duh, get the drill.
	CanonScan LiDE 30 scanner	$99.00	Yes, tangible hardware wins over nebulous Web services.
	100 cans of Olde English 800 (aka "eight ball") malt liquor	99 cents per can	Yesh, whashdya mean, dat money wus zzzzzz...
	396 gumballs	25 cents each	No, let your dentist buy his own boat.
	30-minute lap dance	About $100.00 (depends on the talent)	Yes, no, we don't know...

CANOSCAN PHOTO BY MARK MADEO. EIGHT BALL PHOTO BY W. B. JONES. ALL OTHER PHOTOS COURTESY OF HEMERA

NEW & IMPROVED 'BOOKS

Latest PowerBooks Reach 1GHz, New iBook Dips Below $1,000



New iBooks get a speed bump and a price drop.

PHOTOGRAPHY COURTESY OF APPLE

Just two months before the January 2003 Mac Expo, Apple upgraded its mobile machines. A new G4 PowerBook breaks the 1GHz barrier and gets a sweet slot-loading SuperDrive. New iBooks get speed boosts and price drops, making one iBook model Apple's first-ever sub-$1,000 laptop.

The new 1GHz PowerBook G4 ($2,999) includes a 1MB DDR Level 3 cache, an ATI Mobility Radeon 9000 graphics chip with 64MB of DDR SDRAM, and a 60GB drive. It also includes a brand-new slot-loading 1X recordable SuperDrive. Sources say that Matsushita, Panasonic's parent company, manufactures the drive. A new 867MHz model ($2,299) comes with a Combo drive (for CD burning and DVD reading), a Mobility Radeon 9000 with 32MB of DDR SDRAM, and a 40GB drive. Both models should be available by the time you read this.

Apple also updated its iBooks with new processors and new ATI Mobility Radeon 7500 graphics cards. The whole lineup now supports Jaguar's Quartz Extreme VRAM requirement of 16MB. The 700MHz G3 iBook with a 16MB Radeon chip, 20GB drive, and CD-ROM costs $999—making it Apple's cheapest laptop ever. The 800MHz iBook with a 32MB Radeon chip, 30GB drive, and Combo drive costs $1,299. The top-of-the-line 800MHz G3 with a 32MB Radeon chip, 30GB drive, and Combo drive also has the larger 14.1-inch screen. All of these iBooks are available now.—*NR*



Apple's new PowerBooks go gigahertz.

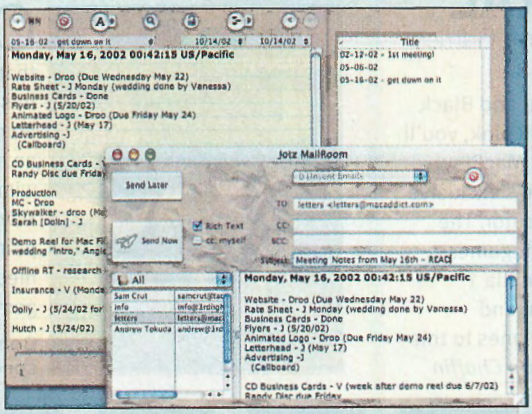
SHAREWARE **PICK OF THE MONTH**

ON THE DISC
Jotz 1.0.75

JOTZ

Thinkertons • www.thinkertons.com • $17.50

Thinkertons' Jotz isn't just another notepad. This smart, useful productivity tool lets you date- and time-stamp your notes at the click of a button. Then you can email your ramblings in rich-text format using the Jotz Mailroom, a built-in Internet option that pulls contact information from your Mac OS X Address Book. Organize each notepad into multiple topics, called Titles, and locate your notes with Jotz's Find option. Note-taking with Jotz is far more functional than using Stickies or, heaven forbid, actual paper. —*Andrew Tokuda*



Use Jotz, and avoid paper cuts.

GAME NEWS

I'VE BEEN ABDUCTED, AND I CAN'T GET OUT!

Sci-Fi Horror Third-Person Shooter for Mac OS X

Contraband Entertainment, www.contrabandent.com, $40 to $50 (expected price). Available: 2003

Contraband Entertainment's Abducted, built for the Mac from the ground up, is a new story-driven third-person shooter about alien invasion. This single-player story comes complete with puzzles, exploration, and plenty of hand-to-hand and gun combat with human and alien weaponry. Unique cinematic camera controls give the game a movielike feel. A sci-fi and horror combo, Abducted was created entirely by Contraband (of Myth 3 and Fallout fame) and legendary Mac game developer William "Burger Bill" Heineman. Still looking for a distributor for Abducted, Contraband expects to release the game for Mac OS X and Windows sometime in 2003.—*Bryan Chaffin*



The ship's cruise director is quite the charmer.



Whatever you do, don't drop the...d'oh!

AVERNUM 3 COMES TO MAC OS X

Freestyle RPG Gets Carbonized

Spiderweb Software, www.spiderwebsoftware.com, $25. Available: Now

The good folks at Spiderweb Software have Carbonized their classic fantasy-adventure role-playing game. As a scout for your imprisoned subterranean people, your job is to check out the world's surface. Your party is made up of four members chosen from several races and ten character classes, with combat taking the form of turn-based weapons and magic-based melee. Your former slave masters might become your new allies, or you might decide to become a merchant. It's all up to you in Avernum 3.—*Bryan Chaffin*



Avernum 3 gives you the chance to fight alongside a lizard-person.



MACPLAY GOES FERAL

More Feral Interactive Games to Hit North America

If Sheep got your goat and Black and White tickled you pink, you'll be happy to know that MacPlay will be Feral Interactive's exclusive North American distributor. The new deal brings current games (like Worms Blast, Formula 1 Championship Season, and Creature Isle) and new ones to this side of the Pond.—*Bryan Chaffin*

THEY'RE HERE AND THEY'RE BUTT UGLY

Entertaining Arcade Game Based on Kids' TV Show

Vivendi Universal Games, www.buttuglygames.com, $30. Available: Now



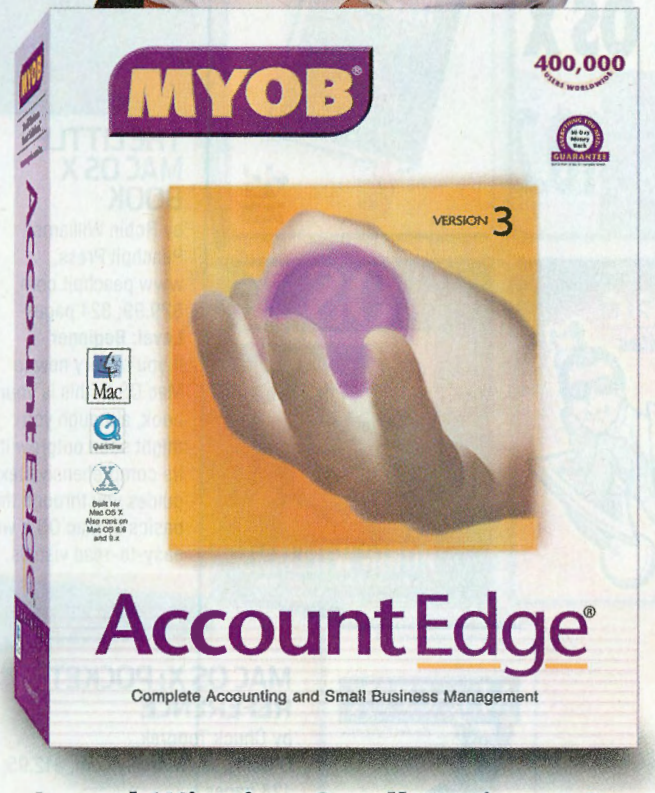
Calling all kids between the ages of 6 and 72 who have an affinity for things that are butt ugly: Vivendi Universal Games has an arcade game for you. Based on Nickelodeon's *Butt-Ugly Martians* TV show, Butt-Ugly Martians: Martian Boot Camp is an arcade-style action game, where a Martian leader sends his wimpy troops to boot camp to prepare them for conquering Earth. Navigate a Bogstacle Course to prove your worthiness. Collect points, watch for traps, and learn a lesson or two so you can earn medals and praise from your butt-ugly bosses. This Mac OS 9 game plays well in Classic mode within Mac OS X.—*Bryan Chaffin*

Commander B. Bop-A-Luna uses his special attack on the fighting game level.

CONFIDENCE

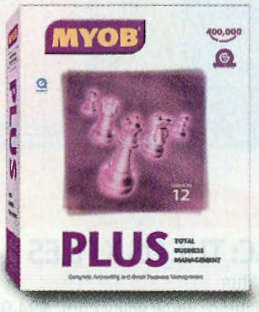


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BYOB ON MAC OS X

That's Buy Your Own Book

Navigating the shelves of Mac OS X books can be more daunting than navigating the OS itself. Here's our guide.—*Narasu Rebbapragada*

LEARNING UNIX FOR MAC OS X

by Dave Taylor and Jerry Peek
O'Reilly, www.oreilly.com, $19.95; 156 pages
Level: Intermediate to advanced
If you want to dive into Unix (and you really should), start here. Get the 411 on Unix command lines, the Unix file structure, Terminal preferences, printing, inputs and outputs, and Unix networking. The pullout quick-reference guide to Unix commands is pretty neat. This book will be updated for Jaguar sometime in 2003.

MAC OS X 10.2: VISUAL QUICKSTART GUIDE

by Maria Langer
Peachpit Press, www.peachpit.com, $19.99; 384 pages
Level: Beginner
If you don't want the 802-page bulk of *The Little Mac OS X Book* (see below), this Visual Quickstart book lets you quickly thumb through the OS X basics. Though the explanations are shorter, they are still quite comprehensive.

MAC OS X: THE MISSING MANUAL

by David Pogue
O'Reilly, www.oreilly.com, $24.95; 725 pages
Level: Beginner to intermediate
David Pogue is the closest the Mac literary world has to a celebrity. His updated Jaguar edition book includes the basics as well as sections on AppleScripting and Terminal. Old dogs wary of new tricks will like the "Where'd It Go?" section, which tells you the new location of your favorite Mac OS 9 features.







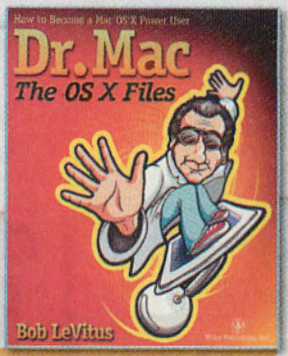
THE LITTLE MAC OS X BOOK

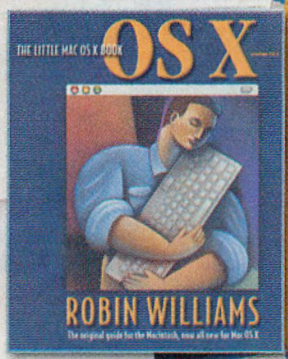
by Robin Williams
Peachpit Press, www.peachpit.com, $29.99; 824 pages
Level: Beginner
If you're very new to Mac OS X, this is your book, although you might soon outgrow it. Its comprehensive text guides you through the basics of Mac OS X with easy-to-read visuals.

MAC OS ADVANCED X VISUAL QUICKPRO GUIDE

by Maria Langer
Peachpit Press, www.peachpit.com, $24.99; 312 pages
Level: Intermediate
Don't let the title scare you. This book isn't really for advanced users. It's perfect for those who want a meaty introduction to Unix, AppleScript, and other more-standard Mac OS X features. This book will be updated for Jaguar, although no firm date has been set.







DR. MAC: THE OS X FILES

by Bob LeVitus
Wiley Publishing, www.wiley.com, $34.99; 672 pages
Level: Intermediate to advanced
Even superadvanced users are sure to learn something new from this book. With ten-plus years in Mac publishing, LeVitus confidently recommends a variety of hardware, software, shareware, and freeware options that will turn a Mac user into a Mac power user.



MAC OS X: POCKET REFERENCE

by Chuck Toporek
O'Reilly, www.oreilly.com, $12.95; 128 pages
Level: Beginner to intermediate
You'll know an O'Reilly Mac OS X book by the picture of a dog (hey, what are they trying to say?). This handy reference gives you the basics of Mac OS X, the differences from OS 9, a description of dev tools, Unix basics, and some troubleshooting and system-maintenance advice—all in a book that fits in your back pocket. It should be updated for Jaguar by the time you read this.

REAL STORIES



"I counted a forest full of trees by hand, then I got **REAL.**"

What do you do when the software you really want doesn't exist? Create your own with REALbasic®. *You don't have to be a programmer to create your own software with REALbasic, just like you don't need to be an accountant to crunch numbers with a spreadsheet. You can build YOUR OWN powerful custom applications for Mac Classic, Mac OS X, and Windows.*

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REALbasic is so powerful that professionals use it, yet so simple beginners can have their first application up and running in less than an hour. With REALbasic, you can:

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The REALbasic Demo is on the MacAddict CD

An electronic band named The Crystal Method. An artist who drew Spider-Man for the movies. The firm behind the Starbucks logo. And more. We bring you profiles of some of the most creative Mac users in America and share their most valuable secrets.

SECRETS OF THE PROS



by Narasu Rebbapragada and Cathy Lu
photography by Mark Madeo

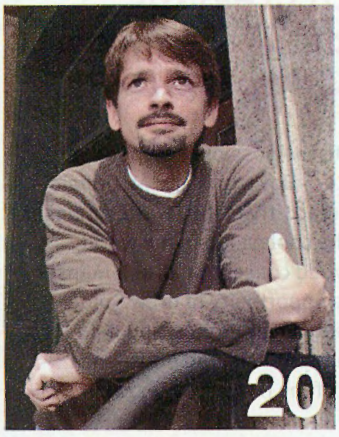
ON THE DISC Five video interviews, The Crystal Method's "Wild, Sweet And Cool (Static Revenger Mix)" MP3, The Crystal Method PDF, Adobe Photoshop 7 tryout, SFX Machine demo





PROS:	
Warren Manser, conceptual artist	p20
Heckler Associates, design firm	p25
Outpost Digital, postproduction company	p29
Jim Jordan, celebrity photographer	p34
The Crystal Method, electronic musicians	p38







What if you could trap the best designers, artists, musicians, and digital-video experts in a room for a few hours and learn their deepest, darkest Mac secrets? We did that—five times, in fact—and came away with a slew of awesome tips and tricks, including advice for breaking into the industry and tips for using your favorite Mac apps.

Our first stop was New York City, where we talked with the guys and gals at the city's premiere DV postproduction facility. At the time, Outpost Digital had just finished working on Steven Soderbergh's film *Full Frontal* and gave us a peek at how Final Cut Pro video-editing software and the Mac played almost as big a role in the film as Julia Roberts.

We then headed to Los Angeles, where we met artist Warren Manser. As one of Hollywood's top previsualization artists, Manser showed us how he used Painter and Photoshop to help create some of the silver screen's most memorable scenes for movies like *Spider-Man*, *The Matrix*, and *Pearl Harbor*.

Malibu, California, is the home of photographer Jim Jordan, who has shot the visages of some of the world's most beautiful, rich, and skinny. From Charlize Theron to Robert Redford, Jordan and his crack team of designers have shot—and retouched—more celebs than you'd see hanging out in the Chateau Marmont's lobby in a week.

Then it was off to Glendale, California, where we found the duo of Scott Kirkland and Ken Jordan—aka The Crystal Method—creating energetic electronic music on their Macs. With a Pro Tools setup and Digital Performer, TCM can let its imagination run wild and leave the dirty work to the Macs.

Finally, we headed to Seattle, home of everyone's favorite conglomerate: Starbucks. Seattle is also home to Heckler Associates, the design firm that created the original Starbucks logo. Now the company depends greatly on its Macs to create memorable branding for high-end clients such as New Balance and Redhook.

Apple may not own 90 percent of the computing industry, but when it comes to the creative market, the Mac reigns supreme. And as our five inspiring subjects show, nothing is impossible when you have a Mac.

Hollywood Visionary

From SPIDER-MAN to PEARL HARBOR, Warren Manser has played an integral role in creating some of Hollywood's biggest movies.

With the possible exception of La-Z-Boy tester and McDonald's french-fry taster, Warren Manser may have the coolest job in the world. As a Hollywood conceptual artist, Manser has had the opportunity to draw Spider-Man, re-create Pearl Harbor, and help visualize the sentinels, the pods, and the interior of the Nebuchadnezzar in *The Matrix*.

So what exactly is this dream job and how do you get one? What Manser does is just one of the many stages involved in creating a blockbuster movie. It's called *previsualization*—drawing, painting, and basically imagining what a scene, character's costume, special-effects shot, or anything that happens in a movie might look like. For instance, in *Pearl Harbor,* Manser painted aerial views of various scenes, such as the Japanese dive-bombers attacking U.S. ships in Pearl Harbor, so that special-effects artists would know how to build the scene (see "Re-Creating Pearl Harbor," p24).

"A lot of people treat (art) as etched in stone."

The process is akin to storyboarding. "Storyboards will define the flow of action in terms of the shots," says Manser. "At the other end is [what I do]. If you have a still frame of the movie, [I visualize] what the color palette is, what the lighting looks like, and what elements are in the composition that we're going to have to build and/or place there."

This kind of job involves working closely with the director and production designer, who ask Manser to come up with an idea from scratch or execute one they already have. From there, the process goes something like this: The artist and director agree upon a concept, and then the director brings the work to the producers and tells them what he or she is planning, and, of course, how much moola it'll take. Once everything is approved, the artwork goes either to a digital-effects house, which determines whether its artists can create an environment to match the look, or to the set designer, who uses the piece as a key to create a plan for the set.

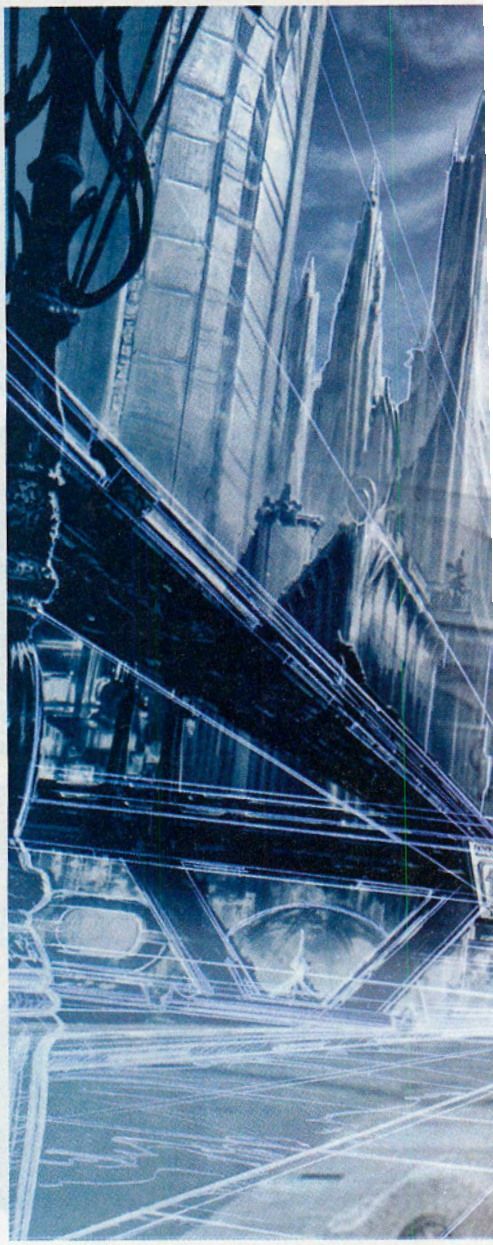
Like many digital artists, Manser started out with a traditional art background. He studied transportation design and industrial design at college, but after school decided to head for Hollywood to indulge his interest in drawing, painting, and entertainment. He started out using traditional media to do his job, but began tinkering with digital art more than seven years ago. Now, more and more he relies on his Mac, Adobe Photoshop, and Corel Painter. The *Pearl Harbor* previsualizations were his first all-digital pieces.

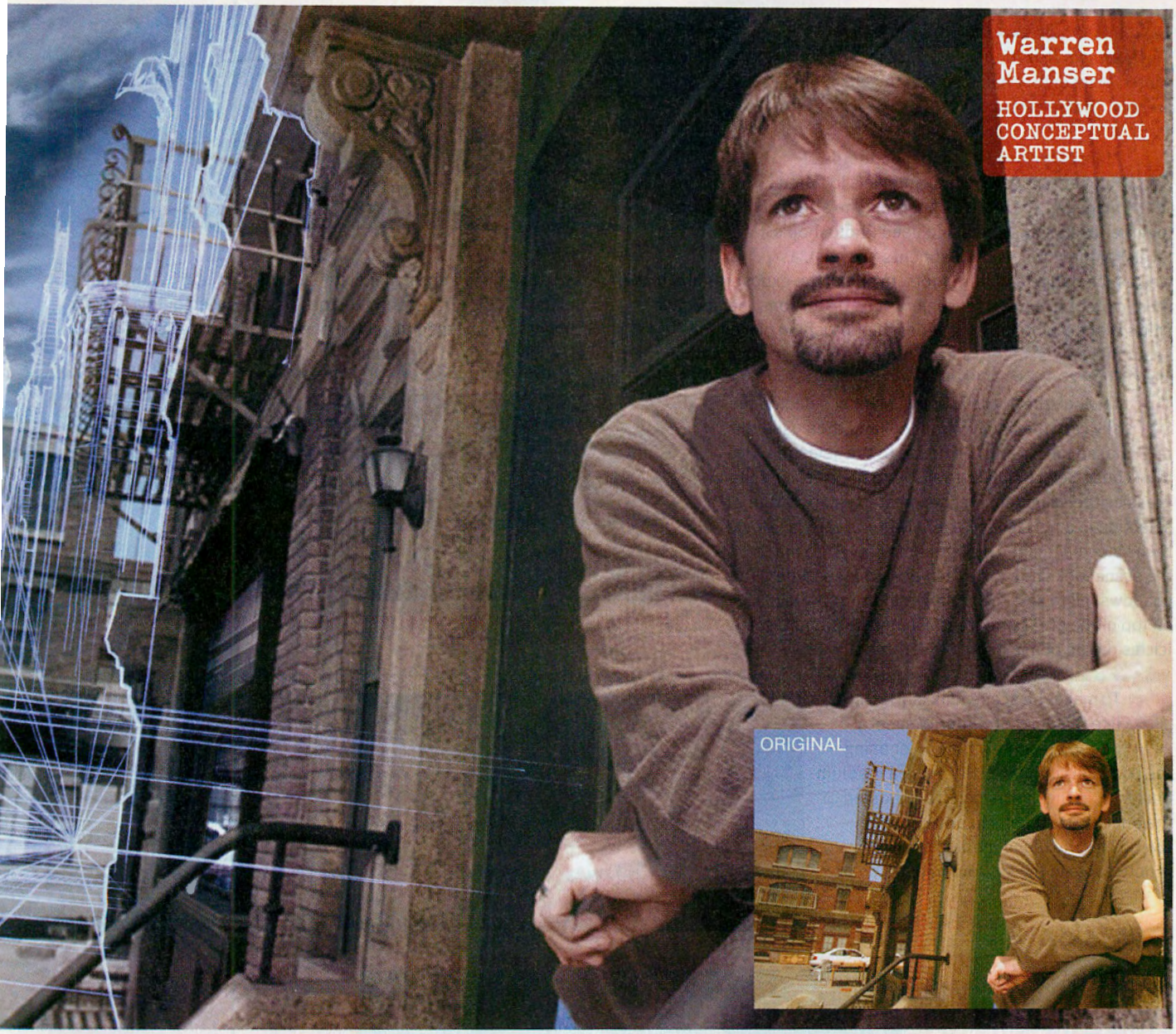
"Digital excels in changeability, speed, and flexibility," says Manser. "Imagine you do a paint stroke and it's not right. You can Command-Z it away. Or if you create a location layer and the director decides, 'I don't like that location,' [then you can] take it out, pop in a new location with a little work, and instantly you've saved yourself work."

So how do you go from a traditional-art background to digital? Experiment, says Manser. "A lot of people treat [art] as etched in stone...They're trying to create a piece that they're going to hang on the wall and say this is the greatest thing they've ever done. But I've done tons and tons and pages and pages of pieces that are literally just abstract art just to find out what a brush does."

When it comes to Painter, Manser recommends starting with the Digital Airbrush; once you become accustomed to it, add tools to your repertoire. He also suggests playing around with the special-effects brushes, which he says offer great shortcuts. "If I was going to paint something, it would take a lot of preplanning to say, 'OK, I'm going to make a glow that will change the color and all of the temperatures of the colors around it.' [With Painter] I can take the Glow tool and boom, just hit it, and it starts doing that automatically. There's a finesse to it, but still, by and large that saves hours and hours of time."

So now, all of you illustrators out there are thinking to yourselves, "Great. How do I sign up?" Unfortunately, like everything





THE ROAD TO PAUL NEWMAN'S FORTRESS

In the movie *Road to Perdition*, Paul Newman plays John Rooney, an Irish mob boss in Depression-era Chicago. It was important to have a house befitting a powerful man of the mob. The movie crew found such a house, but it was missing a few things. Director Sam Mendes and Production Designer Dennis Gassner wanted the house to look more palatial, and they needed to know how it would look in the dead of winter in Chicago at night. That's where Warren Manser's visualization work lent a big hand. Here Manser demonstrates how, using Adobe Photoshop, he took several images of the actual house and transformed it into a snowed-in fortress fit for a mobster.

in Hollywood, the field of previsualization is a difficult one to break into. But Manser does have some advice. First, learn to illustrate digitally. Second, don't expect your first job to be on Ridley Scott's new film; instead, be open to commercials, TV, music videos, or theme parks.

Finally, Manser reiterates a piece of advice he received when trying to break into the field: Draw everything. "When you go in to show your portfolio, they look for everything. You might work on a Western with horses, you may work on sci-fi with spaceships and creatures. You name it."

That advice has certainly paid off for Manser. "I've been lucky enough to have people coming to me with conceptual jobs, [asking] 'Do you want to draw Spider-Man for six months?' I can't not love doing that."

LET IT SNOW

Since *Road to Perdition* takes place mostly in winter, Manser first had to add in the elements, literally. That meant snow.



This is how the Rooney house looked after Manser stitched together several photos.

1 Manser received a number of photos of Rooney's house from the movie's location manager. To create a panorama, he stitched together five to six photos and used Photoshop's levels feature (Image › Adjustments › Levels), as well as the dodge and burn tools, to tweak the exposures and make them match. To correct for camera-lens distortions (perspective shifts that occur in taking a series of photos), he placed the separate images on top of each other with a decent amount of overlap and lined up similar elements. He then applied the Distort command (Edit › Transform › Distort) to each layer, or to a specific element in each layer, to get the perspectives to match. Using the clone tool, he fixed the seams.

2 To cloak the scene in snow, Manser selected the sky with the magic wand tool and then used the lasso tool to add the house to the selection. He then chose Select › Inverse to isolate the trees and the grass as the selection. Manser created a copy of the selection in a new layer (Layer › New › Layer Via Copy), then selected Image › Adjustments › Invert to make the scene look snowy. He then erased areas where the shadows fell to give the feeling that the snow lay only on top of the grass and trees. Finally, he painted some icicles on the house using the Airbrush.



Here Manser added snow to the scene. Now if Photoshop could fix real weather patterns, it'd really be a killer app.

IMAGES ©DREAMWORKS SKG

3 To make the scene look a little more like the dead of winter, Manser added an entirely blue layer using the Edit › Fill command. He chose a medium blue and, in the Layers palette, adjusted the opacity to 70 percent and chose Overlay for the blend mode. The difference is noticeable in the sky and house's color.



Adding a blue overlay gave the scene a bluish tint.

FROM BEGINNING TO END

So how does Warren Manser's work translate into a movie? Here is Manser's interpretation of the character Michael Sullivan's house (played by Tom Hanks) in *Road to Perdition*, along with the final outcome in the movie.



CONCEPT
Manser started with a photograph of Sullivan's house. From there, he had to make it look like it was cold and wintry, and more important, he had to maintain the uniqueness of the house's green color no matter what the lighting conditions were.



FILM
For the most part, the director managed to maintain the color of the house from the concept image, even in the daylight shots. Manser's concept work helped the production designer and the director of photography maintain the director's vision throughout the movie.

ROAD TO PERDITION
DIRECTOR: SAM MENDES
PRODUCTION DESIGNER: DENNIS GASSNER
PRODUCER: DREAMWORKS SKG PICTURES
YEAR: 2002

WHEN DARKNESS FALLS

After adding snow, Manser had to set the scene at night—and also give the house a more palatial feel.



Manser added some land to make room for a wall in the foreground. If only you could gain *real* real estate this easily.

4 Because the director and production designer wanted the house to seem more like a castle, Manser expanded the picture (Image › Canvas Size) and, using primarily the clone tool, added area to the foreground so it could accommodate a wall. The change in composition simulated how the shot would look when the director of photography moved the camera further away from the house. Manser also created a circular driveway (to replace the existing straight one) and built it out, along with more snow-covered grass. For that, he employed the clone and lasso tools in conjunction with the trick of creating a new layer from the selection (see step 2).

5 After building out the scene, Manser adjusted the colors again. Using the lasso, Manser selected the sky, created a new layer from the selection, and filled out the area with a blue-gray color set to the Multiply blend mode and an opacity of 44 percent. This gave the sky a dark, nighttime feel. Manser also created two other layers using the technique from step 3—one grayish Multiply layer at 12 percent opacity and another dark blue-gray Multiply layer at 58 percent opacity. These three layers combined made it feel as if night had fallen over the Rooney house.



Fast-forward a few hours—night fell with just a few quick commands.

6 To create the fence, Manser laid a digital image of some rock textures over the rough shape of a wall he painted in. He used actual pictures of rock textures for the effect of real stone. He also distorted the texture (Edit › Transform › Distort) to simulate perspective, then dodged and burned to add some highlights and shadows to the wall.



To make the wall fit in with the photographic origins of the piece, Manser applied to it a digital image of rock.

7 The iron part of the fence involved a clever trick. On a new layer, using the various marquee tools (rectangular, elliptical, and so on), as well as the lasso, Manser created a pattern for one grid of the lattice. After finishing, he altered the shapes a bit using his Wacom tablet and the Airbrush to give the latticework a more natural, less mechanical look. He then filled the selection with black, duplicated that layer to double the length of the lattice, and merged those layers using the Merge Linked command (from the Layers palette's fly-out menu). He repeated this process until the lattice extended the length of the wall. Manser then used the Distort command to simulate perspective and finally painted snow and ice onto the lattice.





Manser created a pattern for the latticework using primarily the marquee tools (top) and then added some perspective (bottom).

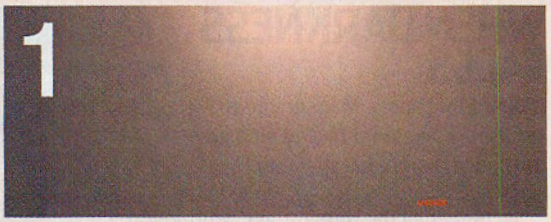


After tweaking the color balance, opacity, levels, and brightness of each individual layer, Manser was ready to present his *pièce de résistance* to the director and production designer.

IMAGES ©DREAMWORKS SKG

RE-CREATING PEARL HARBOR

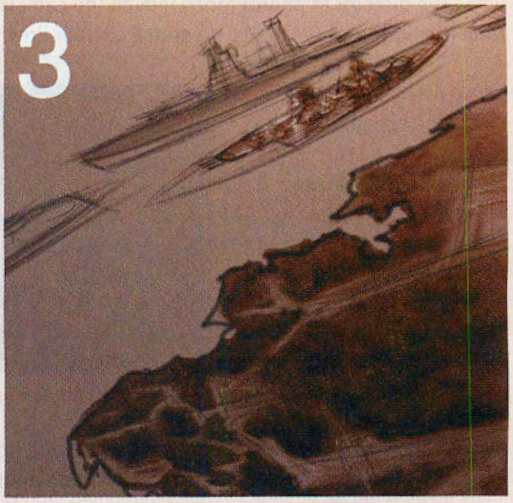
For the movie *Pearl Harbor,* Warren Manser had to re-create aspects of the 1941 attack visually. The challenge was having to work pretty much from scratch. Very little *aerial* footage depicting the air attack exists, so Manser used maps, aerial photos of the scene during peacetime, and—interestingly—video of the Kuwaiti oil fires to composite a painting of how the attack might have looked. Based on his work, the director and 3D-effects artists had a visual reference. Here's a look at how Manser used Painter to produce one intense scene.



Manser started by creating a light-source effect in Painter. From Effects > Surface Control > Apply Lighting, he selected Center Spot to create the appearance of sunlight. Using this tool, he could tweak the light's *brightness, color,* and spread, as well as add ambient light. To make the lighting fit the scene better, he warmed up the highlights of the source and ambient light and dulled the shadows.



Working from reference photos, Manser roughly sketched in the background, Destroyer Row, and Ford Island using the Digital Airbrush and Smooth Ink Pen.



Manser added highlight and shadow detail to the ships and environment using primarily the Digital Airbrush.



Using a large Digital Airbrush and an opacity of less than 50 percent, Manser lightly brushed in the smoke effects.

PEARL HARBOR
DIRECTOR: MICHAEL BAY
PRODUCER: TOUCHSTONE PICTURES AND JERRY BRUCKHEIMER INC.
YEAR: 2001



After hours of adding detail to the painting, Manser created the fire and reflections. He used some of Painter's F-X brushes, in particular Glow and Fire. For the fire and smoke reflecting off the water, he first painted in the colors and shapes with the Digital Airbrush and Glow brush.

He then ran over the water with a small Bubble Wrap brush (which you can grab from Painter 7's included Content Files CD, in the Effects 2 folder) to simulate waves and water movement.

IMAGES ©TOUCHSTONE PICTURES AND JERRY BRUCKHEIMER INC.



Brand Builders

Starbucks. New Balance. Redhook. The designers behind America's big brands share their secrets.

If it hadn't been for Terry Heckler, you might be ordering your decaf soy latte from the Pequod Coffee Company. That's what three coffee guys wanted to call their Seattle coffee shop back in 1971.

"Terry was kind of famous—or infamous, depending on your perspective— for saying, 'I don't think anyone is going to want to drink a cup of Pequod,'" says Account Supervisor Tye Heckler of his father Terry, founder of the Heckler Associates design and advertising firm. In lieu of Pequod—the name of the whaling ship in Herman Melville's *Moby Dick*—the senior Heckler suggested Starbo, a historical Mount Rainier mining camp. The coffee guys turned Starbo into Starbucks, after the Pequod's first mate, and the rest, as they say, is history.

While they may be best known for designing the Starbucks logo, Seattle-based Heckler Associates has certainly had a hand in molding many a household-name product. They've designed logos for New Balance, Redhook, K2, Jansport, Panera Bread, and more than 100 other companies since 1973. Also an advertising services firm, they've created television ads, radio spots, packaging, posters, signage, in-store displays, and Web sites.

Designing a company's identity starts with the logo, which should be striking yet simple, and innovative yet classic to avoid becoming dated. Take Starbucks. Heckler and Associates drew upon the founders' passion for the sea and integrated a mythical siren (famed for tempting sailors to their death) with Fruitiger logotype. It was a risk, a departure from the brown colors and Taster's Choice naming conventions of the day. It worked. While Heckler Associates has updated the logo four times in the past 30 years (see "Taming of the Siren," left), the

THE TAMING OF THE SIREN

As Starbucks grew nationally, so did its logo. Heckler Associates redesigned the logo four times, turning its seductress into a real lady.

1971 Heckler designed the original Starbucks logo around a mythical siren, whose beauty lured sailors to their death.

1978 Starbucks focused on its strength, coffee, so Heckler removed the tea reference. Heckler covered the siren's breasts in response to feminist protests.

1984 Heckler simplified the art and added green to make the logo more contemporary.

1990 As Starbucks grew, so did questions about the siren's two tails, which looked like legs. Heckler cropped the "offensive" material to get the lady we know today.

look remains largely the same today.

So what are some logo no-nos? Four-, five-, and six-color logos that look great displayed on a Web page or sign go horribly awry when printed small in newsprint ads. "We try to stay away from what we call production-dependent logos that rely on a perfect world to look good," Heckler says.

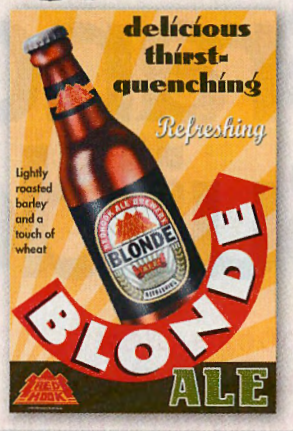
The designers at Heckler Associates recommend printing your logo small and in black during the design phase. "When it's the size of your thumbnail in one-color black, is [your logo] going to read enough like you want it to?" asks Heckler. This advice is particularly helpful for two-color logos. If in a small size the two colors look too similar, not only will your logo appear muddy, but you'll be paying for two colors when you're only reaping the benefits of one. Heckler also warns against using the typeface of your logo in the text of your advertisements because it weakens the logo's impact. "[Using the same font] can speed up the life cycle of your logo," he says.

Heckler Associates has a knack of fusing the old with the new, taking a blast from the past and giving it a new look. Take 1970s earth tones. "I really like the use of colors that are hearkening back to the early 1970s without going there, so to speak," says Heckler Associates designer Steve Tucker. He also doesn't like overusing Adobe Photoshop filters and warps. "I like to create things that don't really employ the use of filters, and if they do, you don't want to see a one-to-one relationship with that filter," he says. "I want people to wonder how it's done." (See "The Making of a Blonde Bombshell," below, to find out how Tucker used Photoshop filters to give a bottle of Redhook an old-style movie look.)

Tucker, of course, uses a Mac. He's got a Dual-processor 1GHz Power Mac G4 in his office. He prefers Macromedia FreeHand to Adobe Illustrator for its ability to do mixed page-size layouts, although he prefers Illustrator's type tools. Tucker says the company's Mac-based office isn't quite ready for Mac OS X. "We didn't want to be the first one out of the gate," he says. Plus, the group needs to work through networking and printing issues—and, like a lot of design firms, Heckler Associates is waiting for the Mac OS X version of QuarkXPress (not yet released as of press time). The office will switch to Mac OS X sometime in 2003 because, as Tucker says, "We definitely want to stay on top and use the best tools that are out there."

THE MAKING OF A BLONDE BOMBSHELL

Some beer ads have sweaty bottles, other beer ads have sweaty women, and still others don't sweat at all. That last concept won over Redhook Brewery when Heckler Associates designed five promotional posters, reminiscent of old movie ads, for Redhook's ESB, IPA, Hefeweizen, Blackhook, and Blonde beers and ales. Designer Steve Tucker shows us how the firm created the Blonde poster.



NO MORE SWEAT

The first phase in creating the poster was to turn a macho beer bottle into a movie star.

1 In Photoshop 6, Tucker opened a standard-issue photograph of a Red Hook Blonde bottle with that just-out-of-the cooler, water-dripping-down-the-sides look. The plan was to give it a movie-poster feel by removing the glistening water droplets and adding some illustrative touches.



Tye Heckler calls the standard icy-cold beer shot "the sweaty bottle."

2 Tucker started by selecting the pen tool, choosing New Path from the Paths palette fly-out menu, and drawing an outline of the bottle. He filled it with a dark color selected from the original photograph with the eyedropper tool.



The starting point: a plain black silhouette.

3 Next Tucker hand-drew shapes in lighter colors with the pen tool to give the illusion that light was not only reflecting off the surface but also traveling through the translucent glass. Using the eyedropper tool, he sampled the original bottle as the basis for the colors. He softened the shapes with a Gaussian blur (Filter › Blur › Gaussian Blur).



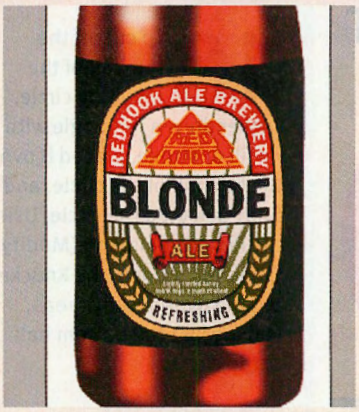
Hand-drawn shapes give the black bottle light and depth.

4 Tucker needed to give the photographed bottle cap an illustrative look. He carefully cut and pasted the cap from the photo into a new layer, created in the Layers palette by selecting Soft Light from the Blend Mode pop-up menu. He used the Blur filter to soften the cap and the Sponge filter (Filter › Artistic › Sponge) to take the smoothness out of areas of solid color. He then added a shadow under the cap with the gradient tool.



It ain't a bottle without a cap.

5 Tucker applied a fresh EPS graphic of the beer label, designed by Heckler Associates, over a black bar. He then applied the Spherize filter (Filter › Distort › Spherize) to the black bar and the logo to make them look as though they wrapped around the bottle.



Photoshop's Spherize filter wraps the label around the bottle.

6 Tucker applied the Spherize filter to an EPS file of the neck label he'd placed onto the bottle graphic. To further accentuate the wrapped effect, he also applied the Shear filter (Filter › Distort › Shear).



No bare neck on this bottle.

7 To further integrate the labels with the bottle, Tucker added highlights, similar to those created in step 3, over the label. He created them in different layers with varying opacities (chosen from the Layers palette). He flattened the completed image (Layer › Flatten Image) and saved it as an EPS file.



Flatten all the layers, and you have one stylish beer bottle.

HERE COMES THE SUN

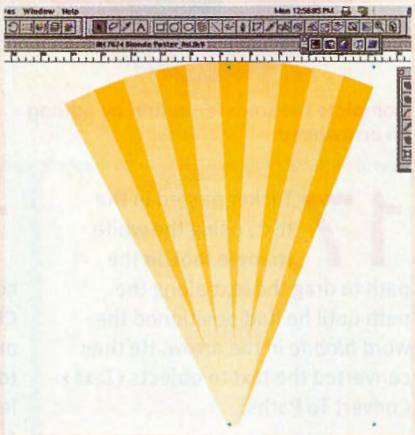
After creating the bottle illustration, Tucker used FreeHand 9 to design the rest of the poster, starting with a background of sunshine.

8 Tucker used the pen tool to create two raylike shapes in two different shades of Redhook's official yellow. He added a subtle gradient with the gradient tool and grouped the two shapes (Modify › Group).



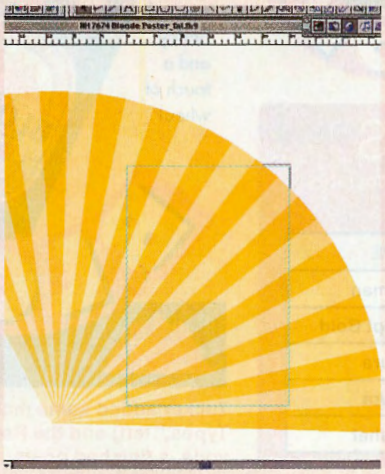
Two rays make a sunny background.

9 To duplicate and rotate the grouped object quickly, Tucker used Edit › Clone to paste a copy of the object directly on top of the original. Next, he selected the rotate tool and clicked the object at the point of rotation. Entering a rotational angle of –10 in the Transform panel and clicking Apply rotated the object on the top copy while making it slightly overlap the original.



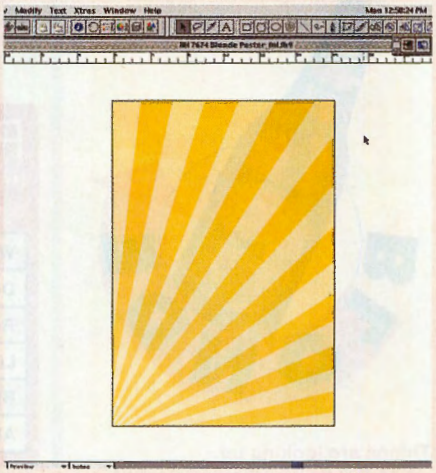
FreeHand's Clone command and rotate tool bring on more sunshine.

10 Tucker duplicated the object with the –10-degree angle of rotation (Edit › Duplicate) until he achieved a fan of rays.



The Duplicate command makes it easy to repeat a task.

11 To make the background fit the shape of the final poster, Tucker selected the rays and copied them to the clipboard. He then drew a 24-by-36-inch rectangle with the rectangle tool. With the rectangle selected, he chose Edit › Paste Inside to place the rays inside the rectangle.



The Paste Inside command makes the background fit the poster.

THE QUICKEST ARROW IN THE WEST

After finishing the background, it was time to create an arrow graphic featuring the word *blonde*. Tucker showed us an easy way.

12 Tucker drew two concentric circles filled with red, selected both, and joined them (Modify › Join), knocking out the overlapping areas.



The Join command creates this hollow circle.

13 To cut off the top half of the resulting circle, Tucker drew a rectangle with no fill or stroke, placed it over the top half of the circle, and Shift-selected the circle. Using the Punch command (Modify › Combine › Punch), he knocked out the overlapping areas, leaving just the bottom half of the circle.



This semicircle is halfway to becoming an arrow.

14 Using the pen tool, Tucker drew a triangle and placed it on the right edge of the semicircle. Selecting both objects, he combined them into one shape using the Union command (Modify › Combine › Union).



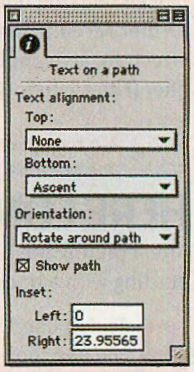
Complete the transformation by adding an arrowhead.

15 Using a heavyweight version of Futura, Tucker typed the word *blonde* in black. In the Text inspector, he chose a font size of 375 points and stretched the type 115 percent. Tucker then converted every letter to an object (Text › Convert To Paths) so he could tweak each letter individually. (For the purposes of this demo, Tucker didn't convert the text to objects but instead just curved the text itself.)



This blonde's too straight-edged.

16 Next, Tucker created a circle without fill or stroke whose bottom edge followed the top curve of the red arrow. He then copied the text into the clipboard. Selecting the circle, Tucker chose Text › Attach To Path. The Text On A Path (or Object, in FreeHand 10) inspector offers a series of text-alignment options. Tucker selected None from the Top pop-up menu, Ascent from the Bottom pop-up, and Rotate Around Path from the Orientation pop-up, and checked the Show Path box.



The Text On A Path box will throw in some curves.

17 Tucker pasted in the text, using the white triangle tool on the path to drag the text along the path until he had positioned the word *blonde* in the arrow. He then converted the text to objects (Text › Convert To Paths).



Things are looking up.

18 To turn the black text into a shadow and make the main text white, Tucker selected all the letters, now converted to objects, and cloned them (Edit › Clone). He changed the fill to white (no stroke) and, with the move tool, offset the letters slightly to simulate a light source from the top right.

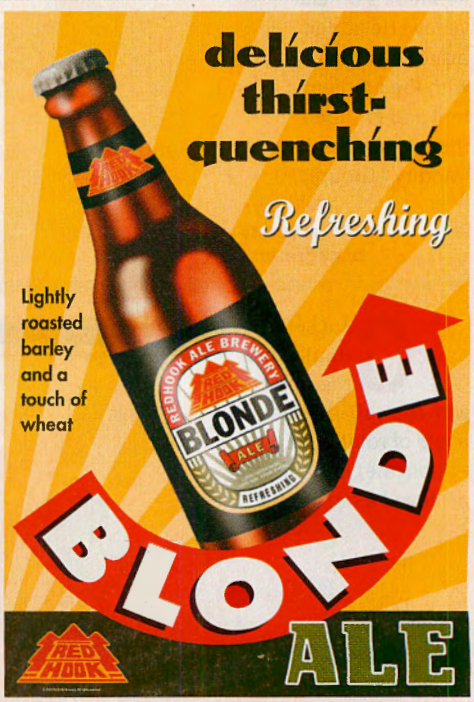


This blonde has more fun.

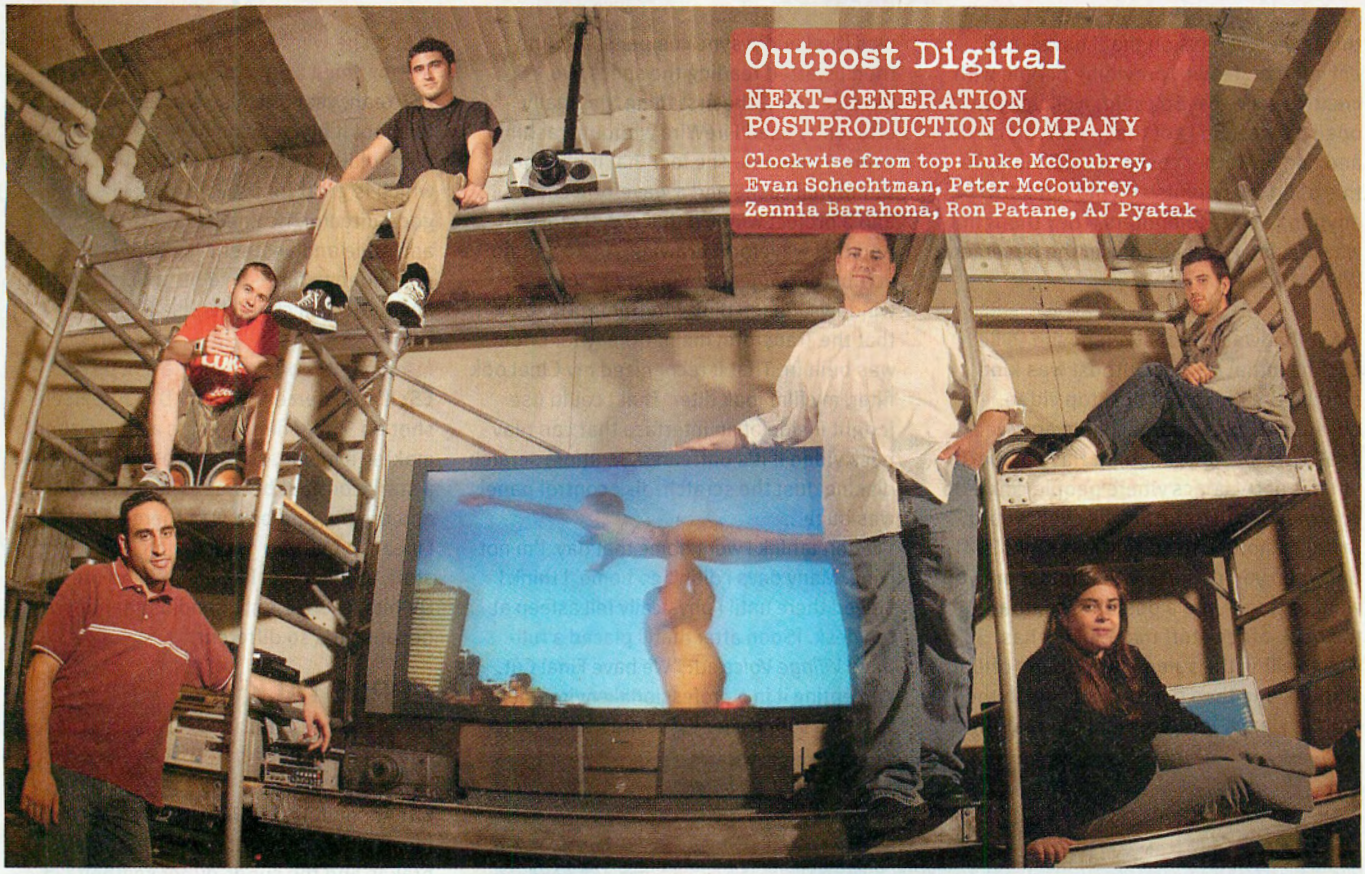
POSTER TYPES

Here are the typefaces Heckler Associates used in the Redhook Blonde poster.

WORD(S)	TYPE
Delicious, thirst-quenching	Dolman
Refreshing	Script Bold
Lightly roasted...wheat	Futura
Blonde	Futura
Ale	Freshet



Tucker added some more type (see "Poster Types," left) and the Redhook logo—and voilà, a finished poster.



Outpost Digital
NEXT-GENERATION POSTPRODUCTION COMPANY
Clockwise from top: Luke McCoubrey, Evan Schechtman, Peter McCoubrey, Zennia Barahona, Ron Patane, AJ Pyatak

Stars of the DV Screen

When Steven Soderbergh needed help with his first full-length film shot almost entirely in DV, he turned to Outpost Digital.

While other 20-somethings were struggling to start up online pizza-and-video delivery services or the next great pet-tag ecommerce site, Evan Schechtman was launching a company in an industry that actually *was* going somewhere.

Outpost Digital, which Schechtman founded in 1998 at the age of 20, is a next-generation postproduction facility. But unlike those other young dreamers who are now unloading their million-dollar homes and moving back in with Mom and Dad, Schechtman is on top of the world. His company (now owned by @radical.media, a global production company) is flourishing, he's a leader in an industry that's growing by leaps and bounds, and he's rubbing shoulders with the likes of Steven Soderbergh.

Outpost deals in postproduction work using Final Cut Pro, and Avid and Discreet systems. It also handles training, consulting, and support, and provides services like DVD authoring and replication. Its biggest gig? For his movie *Full Frontal*, Soderbergh enlisted Outpost to, among other things, set up editing systems (all Mac based, natch), train his editors in Final Cut Pro, do color work, and prep for film output.

Schechtman, a former film-school student, has no shortage of experience with the Mac. Before starting Outpost, he handled tech support for a store in New York called MacHattan (is there no end to Mac stores with cheesy names?). From there, he moved on to found Outpost. Here's what the outspoken Schechtman had to say about Apple, working with Soderbergh, and how Final Cut Pro saved his hide once upon a time.

MA: How did you start Outpost?
ES: MacHattan was going to move from its offices on Park Avenue down to Spring Street and Sixth Avenue. So I said to myself, tech support's mundane. I need to mix

this technical passion that I have—and I'm good at it—with providing people with creative services. So I said, well, maybe I'll open a place. So I got the first credit cards and had my father cosign a credit line. To this point my parents still did not know anything about computers. They thought I was playing games all day in the basement. Which I was, too.

MA: What was Outpost supposed to be?
ES: The initial idea of Outpost was kind of to be the Kinko's of desktop video, because DV was approachable and was finally inexpensive enough. Have a bunch of bays of DV iMacs where people could do very inexpensive cutting, like you would [with] a Photoshop station at a Kinko's. But when you're done with Photoshop, you want to turn it into a poster. Well, that's the back-office stuff that Kinko's has. So we're selling the same idea—cheap offline stations and then big rooms to finish the stuff in Flame, Inferno, Final Cut real-time.



Outpost Principal Evan Schectman.

MA: What was your first experience with Final Cut Pro?
ES: An Apple market-source rep at the time [mistakenly walked into my office] looking for MacHattan. I was bending down on the ground, probably resetting the motherboard of the blue-and-white G3. [She said,] "You should really look at this thing, Final Cut, Apple's going to release..."

So I got a prerelease copy of Final Cut...and I loaded [it up] on the DV system late at night. The first thing I did was go to preferences. I can still remember that feeling to this day. I was so overwhelmed with excitement that the two people who were in the room with me thought at first that I was hyperventilating for real. They thought something was wrong with me because I was jumping up and down... trying to catch my breath.

MA: What was it that excited you?
ES: Instantaneously in the preferences was [the] audio sync compensator. And then I started reading the specs. No file size limit...the first thing that really efficiently used FireWire without crashing every 5 minutes. The fact that it had the thumbnail cache and a waveform cache and a project window that didn't stutter. And fast waveform drawing. Analog audio scrub. Disconnected Viewer and Canvas windows. Image plus wireframe. The fact that the Transform menu from After Effects was built in. That it recognized my CineLook filter, my film look filter. That I could use it right inside of an interface that can play back video if it's untreated. Multiple scratch disking. Just the scratch-disk control panel was huge...

I don't think I went home that day. I'm not lying. Many days I didn't go home. I think I stayed there until I physically fell asleep at the desk. [Soon after that] I placed a full-page *Village Voice* ad: "We have Final Cut. I'm renting it in a professional environment. We have support for it. We are training on it."

MA: So Final Cut really changed Outpost.
ES: We opened on the first of the year in 1998. And it was dead of winter when Final Cut came out. That was the happiest winter I ever had. I realized my business was saved by an industry, by a niche that Apple had built.

GOING FULL FRONTAL

MA: How did you come into *Full Frontal*?
ES: Steven Soderbergh found us because he wanted to edit in New York. And we're not trying to boast or anything, but [when] someone of that caliber wants to do work in New York that's DV originated, that needs to be repurposed, this is where you come.

MA: Why did he shoot the movie in DV?
ES: Part of [Soderbergh's] ideology was, I want to do a film where I can go to the corner store and buy everything I need to make a movie—which to him was a vacation; to us it was a major project.

MA: So he wanted to investigate a different way of doing things.
ES: Yeah, yeah. He also wanted to be able to shoot it himself and have a great amount of mobility. And even inconspicuousness, which is great for DV. And also, like any good director, he knew that with the look and style and aesthetic it would take on—video to film—he'd be able to play that aesthetic as a character itself.

MA: So how does the movie use DV?
ES: It's 80 percent shot on DV, 20 percent shot on 35mm film. And it's a movie about making a movie, so [Soderbergh] wanted a stark contrast between the 35mm film and the DV. And boy, was there a contrast. I mean, when you open up into the 35mm stuff, and it looks like 35mm, and then the DV hits, there's a slight adjustment period because it's so different.

APPLE TALK

MA: Can Apple continue to support the low end with iMovie and iDVD as well as grow in the high end?
ES: Absolutely. It's like the formula-racing ideal, where they put the super-duper brakes and the super-duper seatbelts in the race cars, and eventually that really awesome technology becomes very widely available and trickles down to the simple at-home end user. Also it works in reverse. The person who tries it and whets their appetite with a little iMovie and then feels constrained has a place to go. They don't have to leave that platform.

Not to mention [that] the low-end software for us serves a purpose—like using iMovie as a way to automatically log because it makes a new clip every time the counter starts and stops. So for certain jobs, [you can] put a tape in, hit Capture, leave the room, come back, take the folder of iMovie-captured stuff, drop the file, done, autologged.

MA: What do you think about Apple's play for the high-end video market?
ES: I think it's exciting. It's a big question we get from a lot of professional people: Does Apple have any business in the video-engineering business, and are they serious about it?...For any naysayers—and there are plenty out there—who think that Apple's not serious about it, or is going to drop it when they decide it's not making enough money, [Apple has shown] that they're not only serious, they're going for the jugular vein.

SEEING RED

While film reigns supreme in Hollywood, some big-time directors are attempting to break new ground. In his summer 2002 flick *Full Frontal*, director Steven Soderbergh (*Traffic, Ocean's Eleven, Erin Brockovich*, and *Sex, Lies, and Videotape*) shot most of the film in DV. Since it was his first experience shooting a full-length DV feature, he employed Outpost Digital to help with color correction, among other things.

The movie takes place over the course of a day—and not a very good day, so Soderbergh wanted the color to reflect that bleakness. To accomplish that effect, Outpost Digital's Pete McCoubrey desaturated the color in the entire movie by approximately 30 percent. He then went through each scene alongside Soderbergh, who wanted to add some saturation to scenes that took place at night and the following morning. Another important piece of the color puzzle was the hue red, in particular the red coat of Julia Roberts's character and a red letter. A woman wearing a red blouse made it accidentally into one scene, so McCoubrey had to tame the reds in that shirt using Final Cut Pro 3.

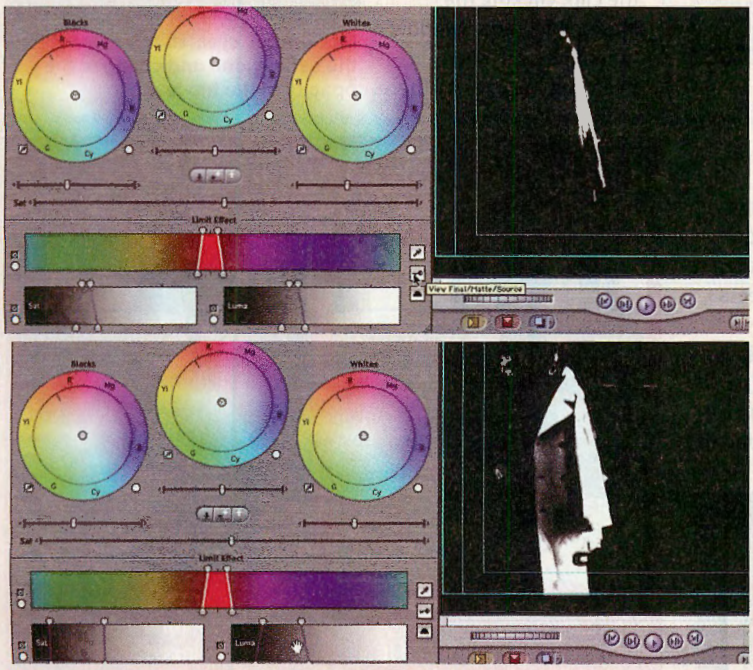
McCoubrey showed us how he accomplished that effect. For demo purposes, he used Roberts's red coat to show us the technique, even though he didn't actually work on the scene shown here since it was shot on film.

1 First, McCoubrey brought up the 3-way color corrector (Effects › Video Filters › Color Correction › Color Corrector 3-Way). Using the select color tool (the eyedropper icon), he chose the object he wanted to tweak—in this case, Julia's coat.



Clicking the eyedropper icon selects a color. The box under Limit Effect shows the range of color selected.

2 The select color tool is fairly conservative in how much color it includes in the selection, so McCoubrey knew the tool hadn't selected enough of the coat. He could tell by viewing a matte of the image. Under the select color tool, there's a button with a key on it. He clicked this once (the key turned from red to black) to view the matte; twice (the key turned red and the button turned blue) to view the original, unaffected source; and three times (the button turned gray) to go back to Kansas. Oh, um, we mean to view the final image again. To increase the selection area, McCoubrey played with the Limit Effect settings, including saturation, luma, and the color selector.



FULL FRONTAL IMAGES COURTESY OF MIRAMAX

The select color tool didn't include enough of the coat (top). Playing with Limit Effect settings provided a more-accurate selection (bottom).

3 Once McCoubrey had fine-tuned the selection to his satisfaction, he could play with saturation to change the coat's redness.



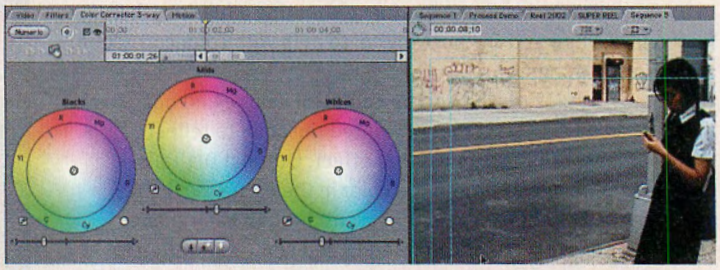
It was possible to make the coat *really* red (top) or a weird brownish-red shade (bottom) by playing with saturation.

DV GOES HOLLYWOOD

To pros, the Holy Grail of DV is getting it to look like film. While video has a sharp, stark look, film is soft and more comforting to the eye. Part of that is due to the differing frame rates—film has a rate of 24 frames per second, while video runs at 29.97 fps. This difference in frame rate, the fact that video is usually interlaced while film emulates progressive-scan video, and other factors like film grain, gamma, and the chemically treated nature of film, contribute to video's broadcast-news feel. Fortunately, you can get video to look more like film. Here are a few simple Final Cut Pro 3 tricks that Outpost Digital's Pete McCoubrey showed us to give his personal video some film finesse.

STEP 1: COLOR-CORRECT IT

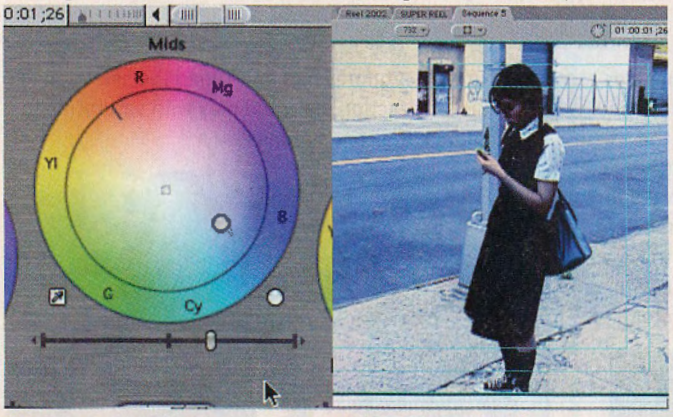
First things first: McCoubrey felt that the video looked a bit washed out, so he fixed the colors with Final Cut Pro 3's slick new color-correction tools. Using the 3-way color corrector (Effects › Video Filters › Color Correction › Color Corrector 3-Way), he brought the blacks down and the midtones up. He didn't touch the whites—since the video was washed out, adjusting the midtones had a similar effect to playing with the whites.



He put the midtones up, he put the black tones down, he did the hokeypokey and he turned himself around (OK, not that last bit).

STEP 2: SING THE BLUES

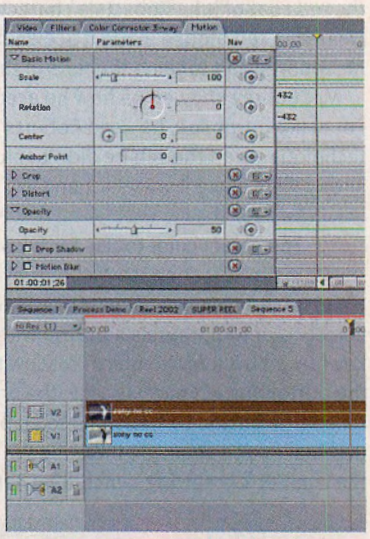
McCoubrey likes a stylized look in his movies, so he brought down the saturation and gave the overall picture a bluish tint by moving the midtones into the blues (using the color wheel).



Giving the video a blue tinge made it look more like *Art*.

STEP 3: DOUBLE YOUR LAYERS

After color-correcting the video to his satisfaction, McCoubrey duplicated the layer to produce two copies of the same video. To do this, he Option-dragged the layer on top of itself. He then changed the top layer to 50 percent opacity by double-clicking the clip, clicking the Motion tab in the window that appeared, and tweaking the opacity there.

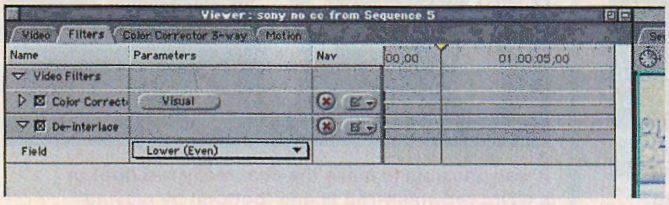


McCoubrey created two layers of the same video and changed the opacity of the top layer.

STEP 4: DEINTERLACE IT

DV displays 60 fields per second interlaced, meaning each frame is made up of two fields. As part of the process of making DV look more like film, McCoubrey wanted to use the two layers he created to separate the fields. He did this with the De-interlace filter (Effects › Video Filters › Video › De-interlace).

He applied the filter to both layers of video—for the bottom layer he set the Field pop-up (under the Filters tab in the clip viewer) to Lower (Even) and for the top layer he set the Field to Upper (Odd). This process separated the fields, and in effect allowed the video to emulate progressive scanning.



Applying the De-interlace filter to both layers separated the fields.

INTERLACED VERSUS PROGRESSIVE



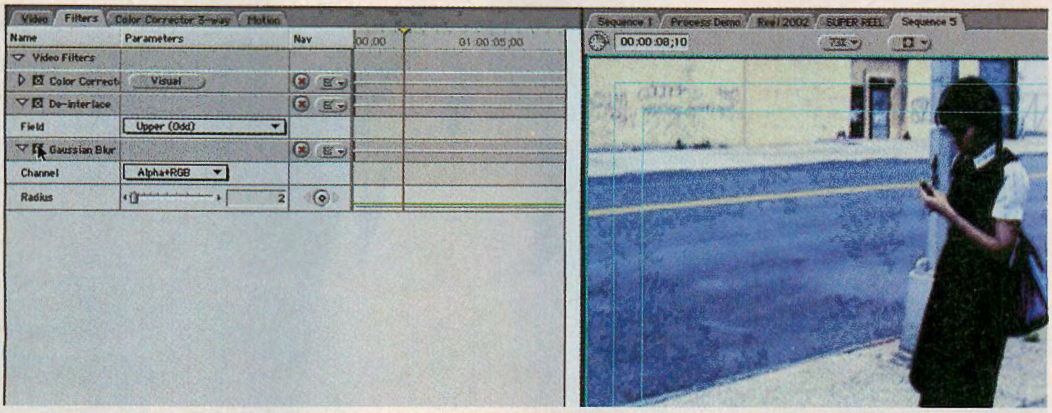
Here's a frame from the video before McCoubrey color-corrected or deinterlaced it. Look at the edges of the subject to note the interlacing of fields.



Here's the clip after McCoubrey color-corrected and deinterlaced it. At this point, the video was emulating progressive scanning.

STEP 5: MAKE IT A BLUR

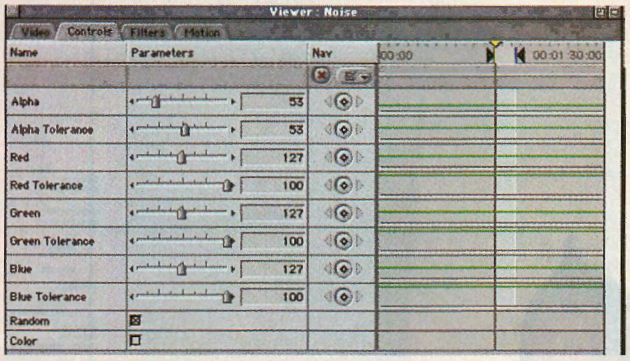
Sometimes in DV, diagonal hard edges between two contrasting objects appear jagged (like the yellow line on the street). To fix that problem, McCoubrey applied a Gaussian blur with a radius of 2 to the *top* layer (Effects › Video Filters › Blur › Gaussian Blur), giving the video "this dreamy kind of misty feel."



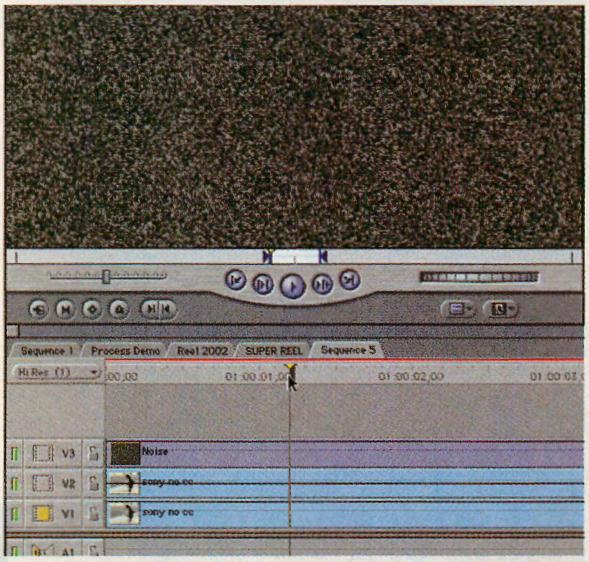
Applying a blur gave the video a softer feel and also smoothed out some of the high-contrast edges.

STEP 6: BRING ON DA NOISE

Unlike DV, film has grain, so to give the video a more filmlike look, McCoubrey added some noise. He did this by going to Effects (in the Browser window) › Video Generators › Render › Noise. Although he could have tweaked the noise settings under the Controls tab in the Viewer window, McCoubrey decided to stick with the default settings. He then dragged the Noise clip to the timeline.



Tweaking the settings for noise (left) and then dragging the noise clip to the timeline (right) made for a pretty loud video.

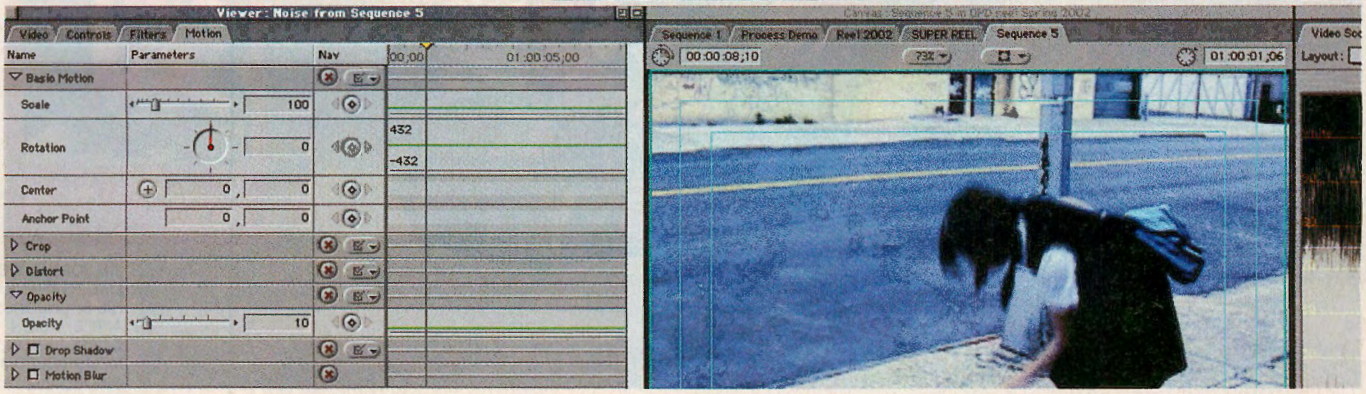


STEP 7: TURN IT DOWN!

To integrate the grain with the video, McCoubrey had to composite the noise layer. He selected Modify › Composite Mode › Add. At this point McCoubrey's video had a little too much noise because the Noise layer was still at 100 percent opacity over the video. To fix the problem, McCoubrey brought the opacity of the Noise layer down to 10 percent (see step 3).

That hurts (right)! But after adjusting the opacity, the noise level was just perfect (below).







Jim Jordan
PHOTOGRAPHER

CAREER HIGHLIGHTS

Go to a newsstand and you might just see a Jim Jordan photograph gracing one of the covers. Here are some of his favorite cover shots.



Jim Jordan has shot everything from b-roll to beauty shots for J. Crew.



Don't hate me because I'm beautiful. You should have seen me before Photoshop had its way with me.



Even Charlize Theron's dog is good-looking.

JIM JORDAN WOULD LIKE TO THANK HIS SPONSORS: APPLE, VISION CORPORATION, MEMORYX.COM, NIKON, MAMIYA, AND EPSON.

Star Photographer

Celebrity photographer Jim Jordan talks about what it takes to fix up the rich and famous.

Some guys would kill to be Jim Jordan's Mac. The fashion photographer's 1.25GHz Power Mac G4 has seen the likes of Drew Barrymore, Alicia Silverstone, and Charlize Theron up close—really close.

When Jordan's not cavorting with models and actresses on bikini photo shoots, he's holed up in his Malibu, California, studio with his Mac and Adobe Photoshop. There he works closely with his graphic designers to annihilate pimples, hide dark circles, and painstakingly remove flyaway hair.

Jordan began his wham-glam career as a makeup artist for stars such as Farrah Fawcett, Jane Seymour, Kurt Russell, and everyone's favorite 1980s teen-angst actress, Molly Ringwald. However, as an avid photographer since high school, Jordan wanted to continue taking pictures—so on the side, he'd shoot pictures of the people he groomed during the day.

A well-coiffed star is a powerful ally. Thrilled by how beautiful Jordan made them look with his makeup work, celebs began to ask for him by name, landing him a makeup job on a 14-day J. Crew shoot in Hawaii. That's where he got his big break as a second-unit photographer.

"[The people at J. Crew] would say, 'Here's the clothing rack. When the models aren't working with the first photographer, we want you to dress them up in whatever you want and shoot them however you want,'" he says. J. Crew was impressed with Jordan's photography and bought 38 of his pictures.

Since Jordan started his photography business around 1993, he's shot advertising, catalog, and magazine work for style icons like J. Crew, Brooks Brothers, *Marie Claire* magazine, Macy's, and BMW. His shooting style ("I try to leave my images as natural as possible") was so popular that his agency would ask him for up to ten "books" (the all-important portfolio) at a time to send to potential clients. His drawers stuffed with prints, tear sheets, and transparencies, Jordan had a hard time keeping up.

"My agency was constantly screaming at me, 'What are you doing?'" he says. "I flipped out." He decided to get a computer just to get organized, never realizing where it would take him.

On a Power Mac G3, Jordan began to digitize his work. "Now my tear sheets get scanned in on a flatbed scanner, my images get drum scanned into the computer, and I make contact sheets of all my tear sheets," Jordan says, showing us his meticulously organized, almost minimalist office. "I could make ten books in one sitting."

While Jordan first bought a Mac to get organized, he began experimenting with something else that would change the way he thought about photography. It was called Adobe Photoshop.

"[Photoshop] gave me such a different eye as a photographer," Jordan says.

Teaching himself Photoshop 5.0, Jordan began playing with levels, contrast, focus, and depth of field. He learned what he needed to take care of on the set when pinched for time during a shoot, and what he could do afterward in his studio. These days, freelance designers help him with the sheer bulk of the Photoshop work. A cheat sheet of flaws to fix—such as red eyes, yellow teeth, lip lines, and red circles around the nose—reins in designers and ensures that they fix photos in line with Jordan's style. "Not to sound like a control freak, but it's my art, it's my lens," he says.

Jordan uses Photoshop 7 now, and his favorite feature is the healing brush, a new tool that magically smooths away flaws without any loss of texture. "It's so much easier to retouch dark circles, [since] it picks up the pigment from where you're cloning."

"(Photoshop) gave me such a different eye as a photographer."

Because of the high-definition nature of his projects, Jordan shoots approximately 80 percent of his work with a film camera. One problem with digital cameras is the low repeat-frame rate that results from the time required to process files. In fast-paced photo shoots, the burst modes of digital cameras are simply inadequate (depending on how large a camera's memory buffer is, the burst modes of most digital cameras max out at three to eight pictures).

"The first six frames, [my subjects] are warming up, they're getting into it," he says. "It's the 7th, 8th, 9th, 10th, 12th, 15th, 20th [frames]. Those are the shots [I want]."

When he's using high-end cameras with the same lenses and filters, the quality of digital and film are comparable, he says, with the exception that digital images are much more detailed and less forgiving than film. "Whenever I've worked with digital, I've had to make sure the makeup is flawless—[for instance], where the makeup goes in the creases or the powder is chalky looking," he says.

More and more, Jordan's clients are giving him the option to go digital. He's excited about the prospects of digital technology as well as where the Mac is headed. "I'm looking forward to it," he says about the new cameras and the new Mac OS. "I'm embracing all of it."

THE WACKY WORLD OF PHOTOGRAPHY

The weirdest photo shoot: An advertising campaign for an experimental AIDS drug.
"They asked me to shoot all these men in this trial like [I was shooting for] J. Crew...It was awesome, it was great, but it was really weird."

The closest thing to a disaster: A Lane Bryant lingerie shoot.
"The assistant forgot to rotate the cameras...I shot 80 rolls a day for three days and every roll was black."

The celebrity who was most fun to shoot: Charlize Theron.
"She gives me so much to feed off that I can't even keep up with her. And she's so inventive and crazy and giving like no actress I've ever worked with."

The worst celebrity to shoot:
We could tell you, but then Jim would have to kill us.



BEAUTY & THE BEAST

Last year, Jim Jordan photographed Alicia Silverstone and her dog Samson for the cover of *Animal Fair* magazine, a lifestyle publication "for style-conscious animal lovers." Unfortunately, this modeling mutt was no model mutt. The unruly Rottweiler mix had a hard time keeping still—leaving a blanket of dog hair on Alicia's sweater and on the ground. "At that time I knew Photoshop is my best friend right now," Jordan says. Eventually, after Alicia pinned him down, Samson struck a pose. Hard to tell from the finished shot, isn't it? That's thanks to Jordan's incredible eye for detail, teamed with Web and graphic designer David Heimerl's Photoshop touch. The two walked us through a few of the alterations they made in Photoshop 7 to fix up the actress and her pooch for the cover.

The final *Animal Fair* cover involved a collaboration of many Photoshop tools.

IMAGES COURTESY OF JIM JORDAN

PUTTING ALICIA'S HEAD IN THE CLOUDS

You probably figured that Jordan didn't just happen to catch Alicia Silverstone and her dog Samson floating by on a bunch of clouds. The shoot took place in a photo studio against a seamless white background. Since *Animal Fair* wanted an outdoor look for its travel issue, Jordan and Heimerl cut out Alicia and the pooch from the white background and dropped her into a more celestial setting.

1 The *Animal Fair* cover began with the image you see here. Heimerl first cropped the original picture to the magazine's cover dimensions of 8 by 10 7/8 inches, and later cropped the bottom of the image a little to give the illusion that Alicia and Samson were floating against a background of clouds.



Jordan originally shot Silverstone against a plain white background.

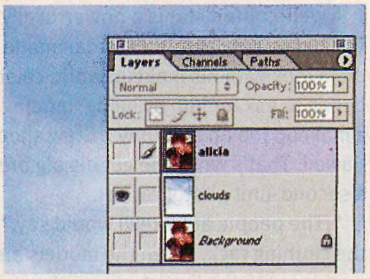
2 Heimerl used the magic wand tool (for selecting a consistently colored area) with a tolerance of 20 to mask off Alicia and Samson from the white studio background. So that the duo wouldn't look like a cardboard cutout on top of the background, Heimerl pressed the Q key to enter Quick Mask Mode (pressing the quick mask mode button in the toolbox—a gray rectangle with a white circle inside—also works). He then added a slight Gaussian blur (Filter › Blur › Gaussian Blur) with a radius of 15 pixels or so to soften up the masked image.



Who is that masked woman?

3 Next, Heimerl placed a layer of clouds behind Alicia and Samson. To do that, he created a new layer (Layer › New › Layer) in the Alicia Silverstone Photoshop document, and named that layer Clouds. From a separate Photoshop document containing stock imagery shot by Jordan, Heimerl copied the clouds and pasted them into the Clouds layer. He then rearranged the Clouds layer behind the Alicia layer in the Layers palette.

To provide a better background for Alicia, Heimerl plumped up the clouds with the Free Transform command (Edit › Free Transform).



This cloud background went behind Alicia.

4 Since the background and Alicia's image came from two separate files, Jordan wanted Heimerl to adjust the clouds' colors and brightness to match the lighting in the Alicia Silverstone image. In the Hue/Saturation dialog (Image › Adjustments › Hue/Saturation), Heimerl raised Hue (+8) and reduced Saturation (–5). He also increased Contrast to 7 (Image › Adjustments › Brightness/Contrast). These tweaks made the two images (the clouds and Alicia) look as if he'd taken them at the same time.

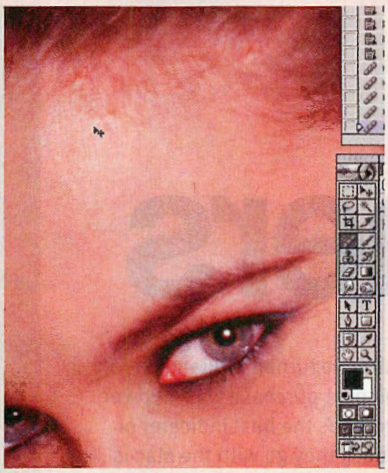
As a final blending tactic, Jordan had Heimerl add some faint clouds around Alicia's head to remove the cutout look. Heimerl used the clone stamp tool, entering a Brush size of 86 pixels and an Opacity of 33 percent. Heimerl also took the eraser tool to the Alicia layer at about 80 percent opacity, using a softer brush to remove some of the white spots behind the gaps in her hair and at the edges of the subjects.



Adjusting the contrast helped make the two separate images more simpatico.

HEALING ALICIA

Jordan found a mild hot spot (bright area) on Alicia's forehead from the strobe light he used in the photo shoot. Using Photoshop 7's handy healing brush (which paints with sampled pixels), Heimerl easily removed it. After selecting the healing brush (the bandage icon), he clicked the Brush pop-up menu at the top in the tool options bar. In the dialog, he entered a Diameter of 86, Hardness of 100 percent, Spacing of 25 percent, and Roundness of 100 percent. Three or four clicks in the problem area, and the hot spot disappeared. Poof!



You won't find Alicia in this hot spot.

THE HEADBAND GETS A BOOST

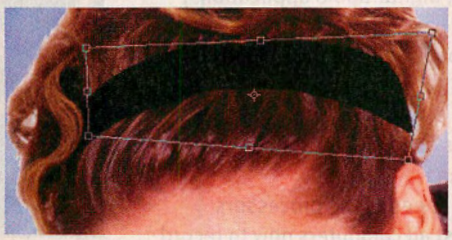
Wrestling with a frisky dog took a toll on Alicia's headband, which gradually slid backward on her head. Rather than having the stylist spend 15 minutes adjusting the headband during the shoot, Jordan decided to fix its position using trusty ol' Photoshop.

1 To bring the headband forward, Heimerl first grabbed it, using the magic wand to make general selections and the lasso tool to add stray bits. He then copied and pasted the selection into a new layer named Headband.



Selecting the headband involved some careful lassoing.

2 In the new Headband layer, Heimerl used the Distort command (Edit › Transform › Distort) to stretch the headband into the correct position on Alicia's head.



Photoshop, the desktop stylist.

3 The last step was to blend the new headband with the old one to make it look like one cohesive hair accessory. First Heimerl used the lasso tool to select and delete one portion of the headband (on the right side above her ear) that was sticking out. He then used the healing brush in Replace mode (selected in the tool options bar at top) to smooth the line between the new and old headband.

To blend the two bands further, Heimerl employed the services of the smudge tool (the icon is a hand with the index finger sticking out). The smudge tool (or the eraser, alternatively) can smooth out the lines if any parts on the edges look cut out as a result of moving selections around.



Chopping off the excess headband removed any evidence of a dogfight.

STAR TIPS

Here are a few favorite Photoshop tips from Jim Jordan and his designer David Heimerl.

1 Experiment in Photoshop using an image snapshot, which makes a temporary copy of an image at that point in time. To take a snapshot, go to the History window (Window › History) and select New Snapshot from the fly-out menu. Play around as much as you want. Closing the file deletes the snapshot.

2 Use the eraser in Block mode (a selection in the tool options bar) to get clean, straight lines when erasing parts of an image.

3 If you're creating a really complex mask or selection, save your selection (Select › Save Selection) so you don't have to start over if you screw up.

4 When you're dealing with a scanned image that has a lot of dust and scratches on it, you don't have to resort to the rubber stamp tool. Just apply the Dust & Scratches filter (Filter › Noise › Dust & Scratches) to your original image, making sure to adjust the pixel radius in the settings box until all of the blemishes disappear in the blurred preview that Photoshop generates. Usually this trick takes a radius of somewhere between 5 and 10 pixels, depending on the severity of the marks. Apply the filter, and don't worry about blurriness.

In the History palette, create a new snapshot (see tip 1), then click once in the box to the left of the snapshot thumbnail—an icon of the history brush (a brush with a semicircular arrow) will appear. This action tells the history brush to use that snapshot as the source information. Click the original file in the History palette once to set the document window back to your scratched-up file, select the history brush tool (or press Y), and you are ready to start removing all of those annoying blemishes in your original scan. Simply click them with your history brush set to an appropriate diameter, and it should replace that spot with your unscratched snapshot.

5 Try a combination of the clone, eraser, and smudge tools to blend layers. (Make sure you've selected the layers you need in the Layers palette.) If you have Photoshop 7, the healing brush is also a great tool for blending layers. A word of warning: Unless the new layer matches the source layer very closely (as in the headband example, left), the healing brush in Replace mode tends to copy the source a little too exactly, resulting in more of what you are trying to avoid: a hard edge.

6 Play around with Photoshop's different tools. As Heimerl says, "The more you understand how the tools function and how they can manipulate the pixels in different circumstances, the more creative you can be and the better the outcome will be."

Digital Performers

The Crystal Method takes electronic music—and the Mac's capabilities—to new heights.

A quiet suburban neighborhood with rows of nicely primped lawns is not where you'd expect to find two successful electronic musicians creating hit albums. Yet in the garage of a Glendale, California, house, the electronic-music duo of Ken Jordan and Scott Kirkland—collectively known as The Crystal Method, or TCM—make music on their Macs. There they keep their gaggle of Power Mac G4s, which live at the center of their Pro Tools TDM system, MOTU Digital Performer, and basically their entire musical existence.

These Las Vegas natives first wowed rave kids with their 1994 underground dance hit, "Now Is the Time." Their mix of breakbeat, rock, and vocal mayhem hit mainstream audiences in 1997 with the album *Vegas*. In 2001, The Crystal Method released *Tweekend*, with the hit single "Name of the Game." On that album the pair collaborated with rock notables like Scott Weiland of the Stone Temple Pilots and guitarist Tom Morello of Rage Against the Machine. Their most recent album of remixes, *Community Service*, came out in 2002.

"We've always made an effort to blend this digital world with more traditional analog (equipment)."

The two are self-admitted Mac fanatics, having boarded the bandwagon before it became really hip to do music on a Mac. Jordan's first Mac was a Mac Plus, on which he used Performer, the precursor to Digital Performer. After he turned Kirkland on to the Mac, their next purchase was a Power Mac 7200. Perhaps the best indicator of just how far back they go with the Mac is the trail of storage media they've discarded along the way (see "Storage Woes," p40). Recognize the Orb Drive? It's OK, few people do.

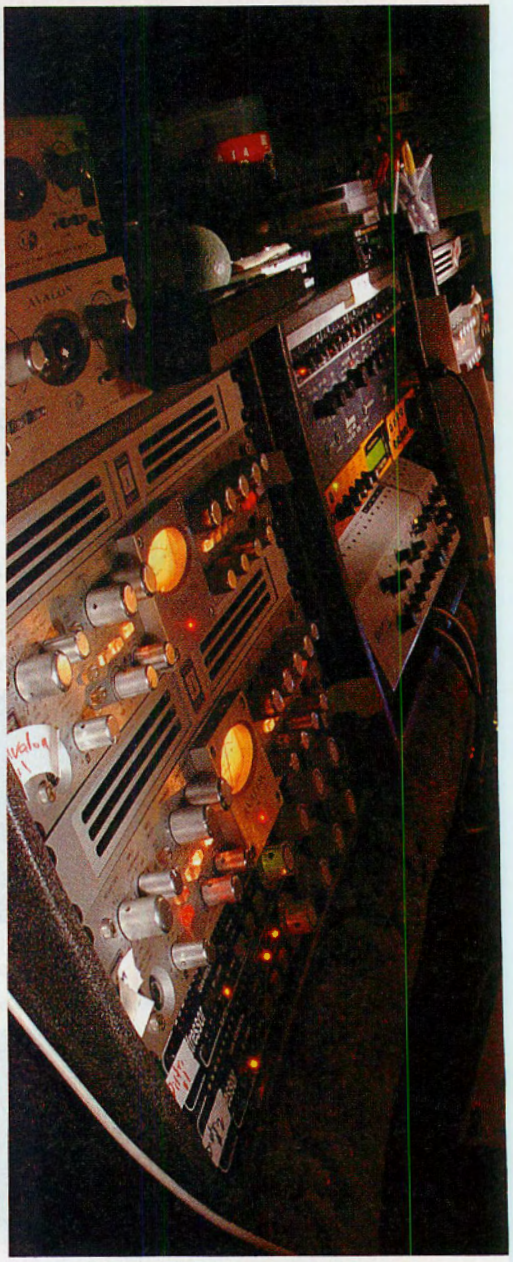
In the end, technology is just one facet of TCM's success—musical talent is the other. *MacAddict* visited TCM in the studio to find out how this dynamic duo uses Macs to create high-energy music.

MA: What Macs do you use?
SK: We've been using this 500MHz [Power Mac] AGP model ever since it came out, loaded up with 1.5GB of RAM. When we start working on a new record, we may invest in a new system, just because a Dual-processor [Mac] allows us to spread the processor power to different parts of our plug-ins, digital-audio applications, and stuff.
KJ: On the road, we have the [733MHz Power Mac].

MA: How has advancing technology helped you along the way?
KJ: One, the speed of the processors allows almost all computers now to record digital audio. But on top of that is the price of storage. 16- and 24-bit audio, uncompressed, takes up a lot of room. Before it used to be cost prohibitive to record that much.
SK: We have a graveyard, a junkyard of previous storage [media].

ON TOUR

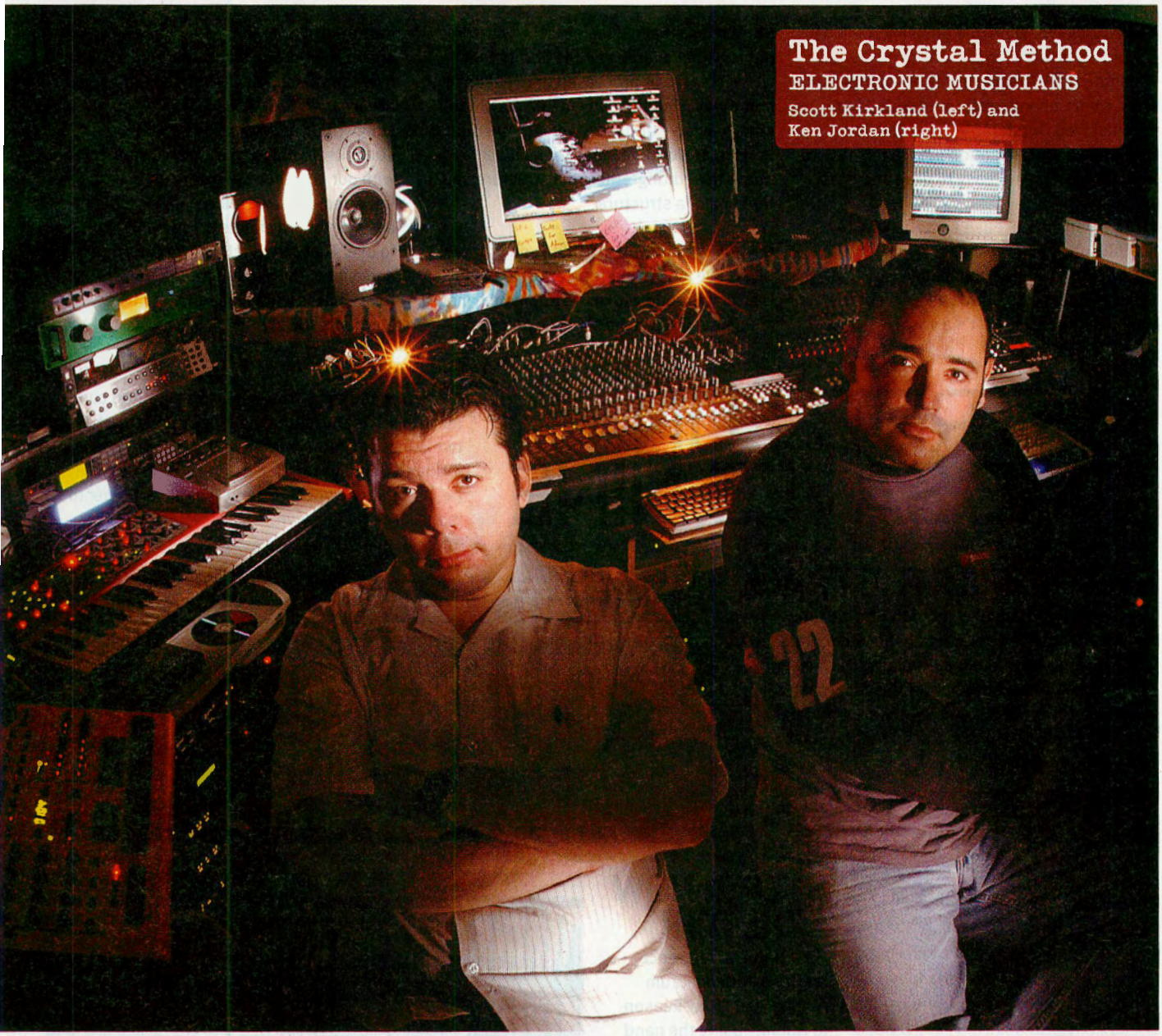
MA: How do live performances work?
SK: The MOTU 828 [FireWire digital hard disk recording system] brings up basic things, like the drums, the percussion, and some things that the two of us aren't ready to play ourselves. Just to be able to go out and run digital audio on eight tracks without having a PCI card, just FireWire, is such an advance. It enabled us to take that



828 and the Glyph hard drive into a hotel room, work on [a track], and then two hours later go and perform it.

MA: No problems?
SK: The Glyph drive, the MOTU 828, and the G4 have held up really, really well, considering the environment they're subjected to every single night—not only with heat and lights, but the amount of smoke machines. The whole stage will look like a Cheech and Chong movie. It's this sort of thick, toxic fog juice spewing out.

MA: How many people would it take to play one of your songs onstage?
KJ: It would take 15 or 20 people to play a lot of the stuff. The reason we don't bring



The Crystal Method
ELECTRONIC MUSICIANS
Scott Kirkland (left) and Ken Jordan (right)

out musicians is because that's not how we made the music in the first place...We've never used the same kick or snare sound twice, probably ever. So it would be impossible for any drummer to actually play the same sounds that we use.

MA: And how much do you actually play live in your performance?
SK: We don't hide behind our equipment. Challenging ourselves to play as much as possible—like bass lines, chord progressions, and different parts throughout the whole set—keeps us concentrated and focused on each track. As with any genre of music, the fan sees that, appreciates that, and appreciates our energy.

MA: Is it weird having your Mac onstage with you?
KJ: For the longest time we sort of had a rule: no computers onstage. But as people became more familiar with the way this music is made, we finally just made the judgment, "OK, you know what? No one's going to be offended by having a computer onstage."

IN THE STUDIO

MA: How do you create a typical track?
KJ: Well, it's different each time. Basically, it will start with some sort of a glue, be it drums or something. And then we hear it, and we say, "Wow, that's good. Let's pursue that."

MA: Why do you use MOTU Digital Performer instead of Pro Tools software?
SK: Through our entire career we've gone through the different [versions of] Performer and Digital Performer. We're really comfortable with the way it's all set up.
KJ: Digital Performer is a far superior [MIDI] sequencer. Pro Tools is more of an audio workstation, although they have MIDI incorporated now.

MA: What other software do you use?
SK: [Propellerhead Software's] Reason is something we've used a lot to easily build a groove. There are a lot of great programs we can still use with [Connectix's] Virtual PC. On the Family Values tour, I was able to run Virtual PC with [Sonic Foundry's] Acid on my

PowerBook. We were in a dressing room at some basketball arena, working on a 2- or 3-minute track that we, a couple nights later, went out and performed with [Limp Bizkit's] Fred Durst. [Ableton's] Live is a loop-based song-creation program [with] its own effects that are easy to drag and drop.

MA: Do you ever license samples or use samples from CD packs?

KJ: We don't license much at all... Everything is pretty much us—except the obvious things, like if it's a vocal.

SK: What we have done over the years is put together a large sample library that we've created or processed or tweaked in some way...But the song ideas really don't start to evolve until they get into the Digital Performer world because for us it's all about the editing—there's a structure and building of a structure.

MA: To what do you attribute your success?

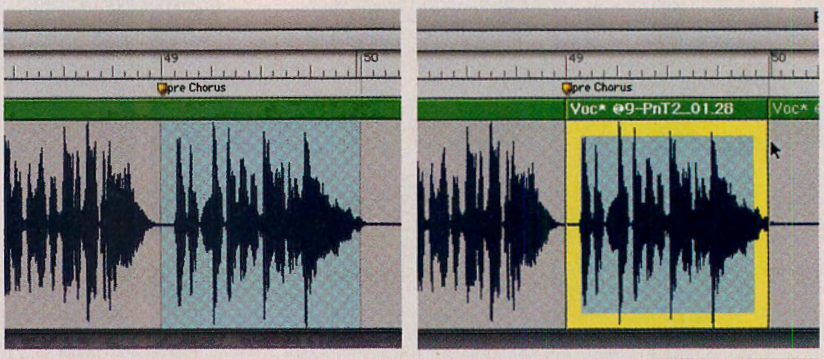
SK: We've always made an effort to blend this digital world with more traditional analog [equipment]. We have all these pedals scattered all over the place, and of course analog synths and things that we've collected over the years...I think that what we've always tried to do is build tracks around songwriting and hooks and melodies and stuff like that...We could get a lot more techie with our gear; but we have a few toys and a few effects that we really, really enjoy, and a few outboard effects that we still continue to use. That combination of new technology and a lot of the old things that were around for a while is what really creates The Crystal Method's sound.

A STRETCH IN TIME SAVES NINE

If you're wondering how The Crystal Method comes up with its unique sounds, it's all about tweaking, tweaking, and more tweaking. The band's Scott Kirkland demonstrated to us just some of the ways he might alter a vocal track in Digital Performer to make it the band's own.

STEP 1: SPLIT THE TRACK

The first thing Kirkland wanted to do was time-stretch the vocal track—lengthening or shortening the audio without changing the pitch. In Digital Performer, Kirkland first picked the part of the vocal that he wanted to time-stretch and highlighted that bar. He then split that bar from the rest of the track by pressing Command-Y.



First off, highlight (left) and split (right).

STORAGE WOES

TCM has had a love-hate relationship with many types of storage. And you thought *you* had problems organizing your music.

First there was the **44MB SyQuest**. As Ken Jordan says, "It was hilarious. It always failed." Then there were **Zip disks** and **Glyph drives**, which they still use on the road.

There was **DAT tape** for backup, and brief affairs with **Jaz** and **Orb**, both of which Jordan calls "just a little slow and unreliable."

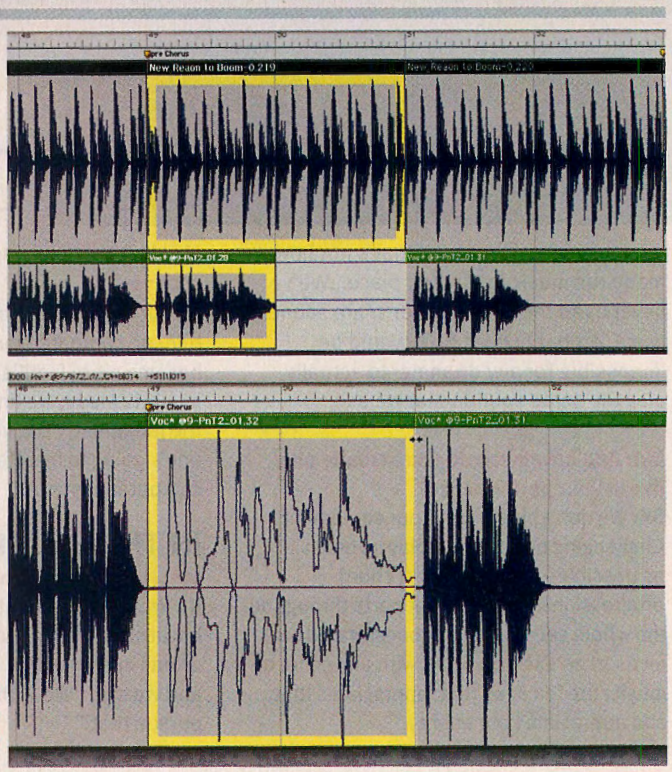
Now TCM is in storage heaven with **DVD-RAM**, **CDs**, and **FireWire drives**.



The not-too-popular Orb.

STEP 2: NOW STRETCH!

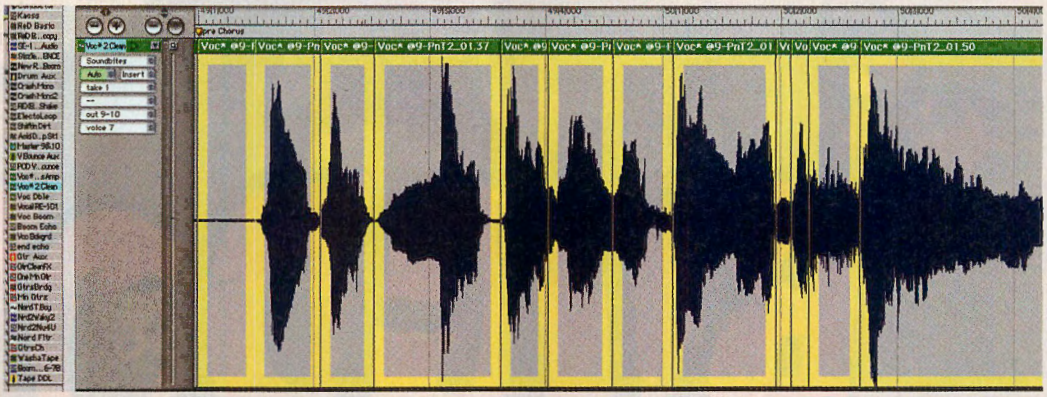
For a frame of reference, Kirkland added a drum track called "New Reason to Boom." Using the hand tool, he then clicked and dragged the vocal track to make it twice as long. One thing The Crystal Method's members like about Digital Performer is that it gives them an outline of the waveform as they stretch a track, letting them visually line up the transients (the high points) with certain points in time.

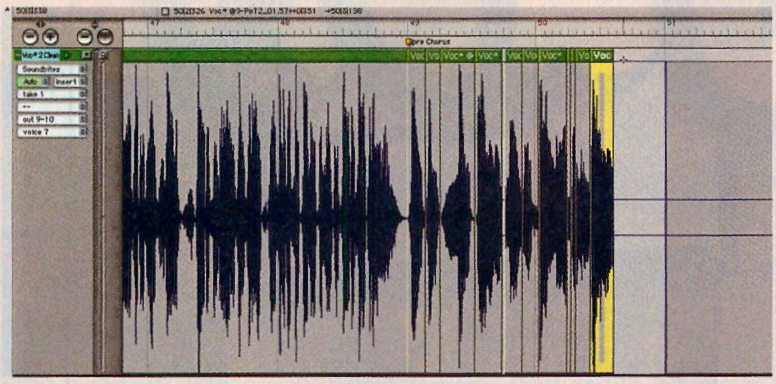


With the drum rhythm added for reference at the top (above, right), it's time to stretch the vocal track (right).

STEP 3: PARAPHRASE

To create more interesting phrasing, Kirkland split the track after each phrase and moved some of the phrases around, allowing for complete rhythmic control of each syllable. Kirkland also decided to cut off the end of the vocal track on the last word instead of having it trail off.

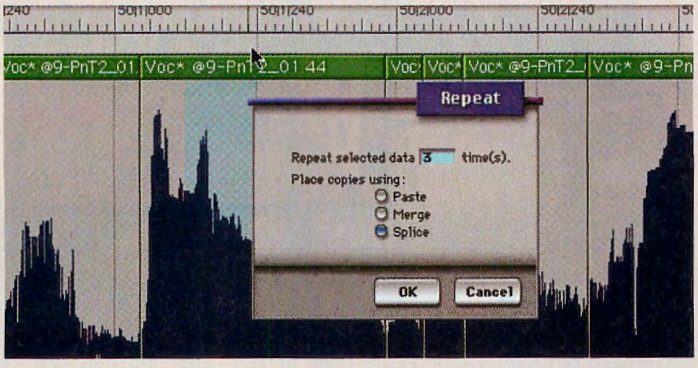




To spice up the vocal, Kirkland split the vocals at the end of each phrase and moved them around (above right), and then cut off the tail end of the track (right).

STEP 4: CUT AND SPLICE

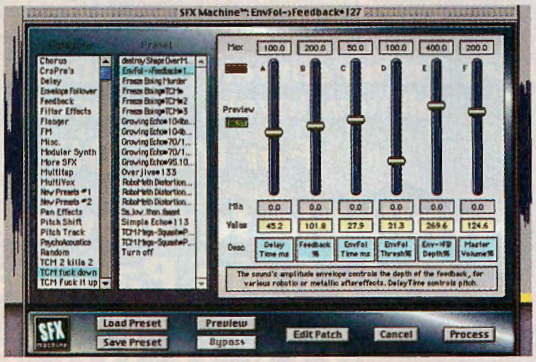
To further spice up the vocal track, Kirkland spliced it three times for a repeat effect. He pressed Command-R to bring up the Repeat box, clicked the Splice radio button, and entered the number 3.



That repeating vocal effect calls for a trip to the Repeat box.

STEP 5: GIVE IT AN EFFECT

To finish off the track, Kirkland whipped out the big gun—a cheap little shareware plug-in called SFX Machine (see "Plug-in Fest," right), based on the Premiere format—and started playing around. Using this plug-in, musicians can easily add cool robo, distortion, echo, and other effects. According to Kirkland, the band used quite a few of this plug-in's delay effects on its "Tough Guy" track (from the *Tweekend* album).



To apply an SFX Machine effect, just highlight the loop or bit and go nuts.

Now that *MacAddict* editors Narasu Rebbapragada and Cathy Lu have revealed everyone's secrets, no one trusts them anymore.

PLUG-IN FEST

Like Gladys Knight, a Pro Tools audio setup is nothing without its Pips—er, plug-ins. As you would expect, Jordan and Kirkland employ many plug-ins; below are some of their faves.

TDM PLUG-INS:

Line 6 Amp Farm ($595, www.line6.com) This guitar-recording plug-in for Pro Tools lets you process live guitar inputs or tweak the amp setup for prerecorded tracks.

Line 6 Echo Farm ($495) Using the same technology as Amp Farm, Echo Farm creates vintage echo effects.

Bomb Factory SansAmp PSA-1 ($499, www.bombfactory.com) For drums, bass, keyboards, vocals, and everything else, SansAmp provides a range of options for amplifiers, harmonic generation, cabinet simulation, and equalization tone shaping.

Serato Pitch 'n Time ($799, www.serato.com) This plug-in deals specifically with time-stretching and pitch-shifting.

Wave Mechanics Speed ($495, www.wavemechanics.com) Speed is a plug-in for modifying tempo and pitch.

PREMIERE PLUG-INS:

The Sound Guy SFX Machine ($25, www.sfxmachine.com) This Premiere plug-in features almost 400 presets, including delay, chorus, feedback, pitch shift, filter effects, and pan effects, among others.


Order your copy in time for Christmas!
BUGDOM 2
It has been 3 years since Rollie McFly defeated King Thorax, but the Bugdom is still a dangerous place.
Bugdom 2 is an entirely new 3D action-adventure game with all new levels, characters and gameplay!
For Mac OS X and 9!
Available for download or on CD
Only from Pangea Software
Try it for FREE:
www.pangeasoft.net
Built for Mac OS X
PANGEA SOFTWARE
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REVIEWS

better living through smarter shopping



Sometimes a mouse is just a mouse, but sometimes it's a hovering, UFO-like Microsoft Wireless Optical Mouse Blue (pictured above, glowing red, not blue). Meanwhile, our quest for the perfect iPod protection bears fruit in the form of two cases that are clearly (or at least translucently) cool. Other good news this month: Links CE will keep us golfing—and designing our own courses—until the spring thaw, and The Sims Vacation will keep our burgeoning colonies of nongolfing sims happy. Naturally we'll document all the action with photos, and even more naturally we'll doctor the evidence with Image Doctor, but we won't be lugging any media-card–savvy, yet full-size desktop printers along. In the near future, we'll examine more stunning new desktop LCDs, some palm-size LCDs (hint, hint), and an external DVD burner that comes with its own real DVD-mastering software—if the software ever gets out of beta.

MacAddict RATINGS

MacAddict RATED AWESOME	You'll be blown away.
MacAddict RATED GREAT	You'll be impressed.
MacAddict RATED SOLID	You'll be satisfied.
MacAddict RATED SO-SO	You'll be disappointed.
MacAddict RATED LOUSY	You'll be pissed off.

EDITORS' MacAddict CHOICE — If we were shopping for this type of product, this is the one we'd buy.

X — Compatible with Mac OS X or later.

9 — Compatible with Mac OS 9 or earlier.

This Month:

44 **Avid Xpress DV 3.5** *video-editing software*
52 **C-4000 Zoom** *4-megapixel digital camera*
48 **Carrara Studio 2.0** *3D-animation software*
47 **gallery 2010** *20.1-inch LCD display*
54 **iListen** *voice-recognition software*
50 **Image Doctor** *Photoshop plug-in*
56 **iPod Jam Jacket** *iPod case*
56 **iSee** *iPod case*
49 **Links Championship Edition** *golf simulation game*
46 **S830D Photo Printer** *memory-card–reading photo printer*
45 **The Sims Vacation** *expansion pack*
56 **SliMP3 Ethernet MP3 Player** *stereo connector*
53 **Soldier of Fortune II: Double Helix** *first-person shooter*
49 **Sonica** *USB multichannel audio output device*
55 **StickyBrain 2** *PIM software*
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55 **VideoClix 2.3** *QuickTime authoring software*
56 **Wireless Optical Mouse Blue** *wireless optical mouse*

PLUS:

The Hot List

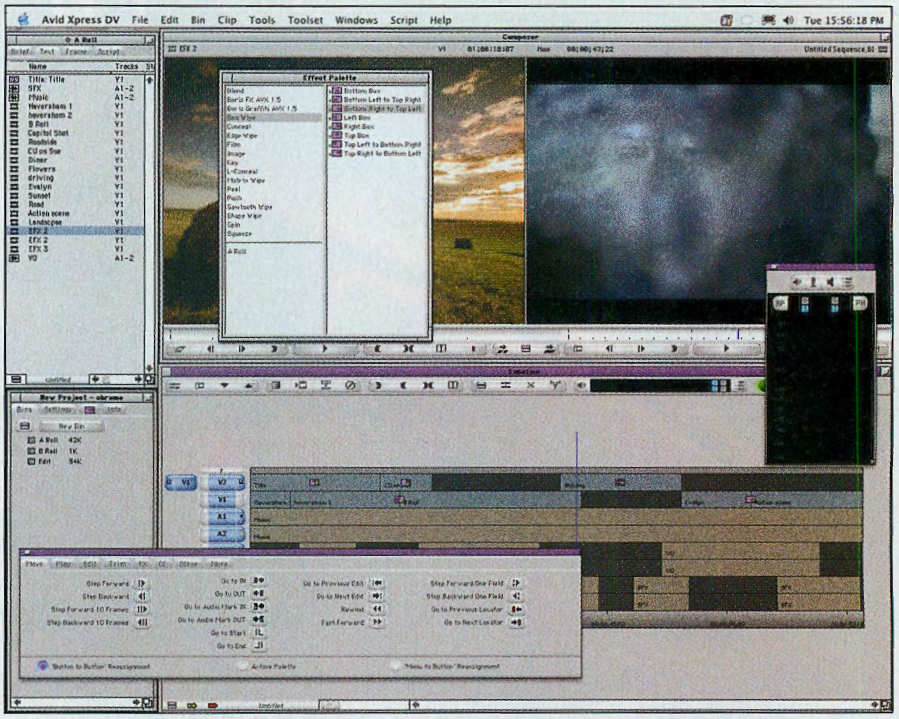
57 **The best of the best from recent reviews.**

Avid Xpress DV 3.5

VIDEO-EDITING SOFTWARE

Avid is the 800-pound gorilla of high-end nonlinear video editing, and with the release of Xpress DV 3.5, it has set its sights on the lower end of the professional DV market. Xpress DV 3.5 rings in at $700 more than Apple's Final Cut Pro, and it's worth it—especially if you've cut your chops on Avid's other products or if you step up to the Power Pack version ($2,499), which adds Boris FX and Graffiti, plus Avid's FilmMaker's Toolkit, IllusionFX effects plug-ins, and Image Stabilization plug-in. These extras alone would cost over $4,000 retail.

Xpress DV 3.5's new color-correction tools set the standard for usability and results. You work in Xpress in different tool sets based on what tasks you're doing. Color correction opens a set of three windows for the previous, next, and current shots, along with a set of scopes.



Avid Xpress DV forgoes the Aqua look and sticks with its former user interface, which is synonymous with professional editing.

Xpress DV is an awesome editing package.

This setup simplifies matching by eye, but the color-sampling eyedropper tool makes it even easier by letting you pick up a reference color in one shot and select a color to match the reference in a different shot. If you shoot an interview over a series of days and the skin tones don't match up, for example, you can use the eyedropper to select a nice, evenly lit patch of skin, and then match the other shots to that color. The results are incredible. Xpress also includes a Safe Color Limits feature to help conform your video to the target standard (NTSC, PAL, 601, and so on).

If you've used any other Avid rig, you'll jump right into Xpress—you can even bring across your own workspace settings from your familiar Composer or Symphony setup. Avid also offers a good number of real-time effects that you can preview as you edit. If you are using a client monitor in your editing setup, however, you still have to render the effects to play back on the monitor.

Customizability has always been a hallmark of Avid systems, and Xpress lives up to that reputation. At any given time there are several palettes onscreen where you can map frequently used buttons. You can also customize the keyboard to suit your editing style. You can even alter Xpress's aesthetics by changing the interface's color and button shapes.

Xpress isn't perfect, though. DV device support is a bit flaky, occasionally failing to recognize our Canon camera and assigning it a generic template. Another complaint is that Xpress only gives you eight video and eight audio tracks to work with. Sure, you can mix them down to create more tracks, but other systems offer as many as 99 tracks. Furthermore, Xpress doesn't support J-K-L trimming, a supremely handy (and, in video editors, common) feature for navigating frames via the keyboard.

Avid really should have swiped a few Final Cut Pro features, like real-time audio dissolves and the ability to autogenerate a slate, but it's still an awesome editing package. You get an industry-standard interface, an amazing set of color-correction tools, loads of customizability, and a rock-solid application, all in OS X.

—Rick Sanchez



Reference-color matching makes color correction a piece of cake.

COMPANY: Avid
CONTACT: 800-949-2843, www.avid.com
PRICE: $1,699 (SRP)

REQUIREMENTS: 400MHz G4 or faster, Mac OS 10.1.4 or later, 256MB of RAM

GOOD NEWS: An affordable Avid. Outstanding color-correction tools.
BAD NEWS: Flaky device support. Only eight video and audio tracks. No J-K-L trimming.

MacAddict RATED
GREAT

The Sims Vacation

EXPANSION PACK



Dude, don't you know that Speedos are out?

It's hard to argue with more of a good thing. And in our book, you can never have enough hard drive space, fried food, chocolate, bad TV, or options for your Sims.

The Sims Vacation expansion pack takes off where Hot Date (see *Reviews*, Sep/02, p46) left off—it lets you and your Sims get outta the house and out on the town. Only this time, you're headed for the beach, the campground, and the mountains.

You can never have enough options for your Sims.

You take a cab to one of eight fabulous locations (you can also build your own resort by bulldozing one of the current vacation spots) where you can participate in fun activities like snowboarding, playing volleyball and carnival games, buying postcards, and winning prizes to bring home.

Of course, Vacation also includes other requisite expansion-pack featurettes, including more cool objects, more interests (Sims now take an interest in exercise, food, and Hollywood, among other world-saving topics), and new floors and walls.

Running Vacation on our 350MHz G4 was how we'd imagine it'd be to watch John Goodman run the last mile of a marathon. Start. Stop. Skip. Lumber, lumber. Choke. Actually, the regular part of the game ran OK, but venturing out to vacation areas bogged down the game. Speaking of less-than-ideal behavior, the game is prone to crashing in general.

You can certainly live without The Sims Vacation, but why would you want to? While it doesn't run spectacularly, it's nevertheless an essential part of any Sims collection.—*Cathy Lu*

COMPANY: Aspyr
CONTACT: 888-212-7797, www.aspyr.com
PRICE: $29.95 (SRP)

REQUIREMENTS: 233MHz G3 or faster (333MHz recommended), Mac OS 8.6 or later, 192MB of RAM, 600MB of free hard disk space, ATI Rage Pro video card or later, full version of The Sims

GOOD NEWS: Sims playing beach volleyball. Need we say more?
BAD NEWS: Nothing really breakthrough. Doesn't run well on older systems. Crashes a lot.

MacAddict RATED
SOLID
X 9





Epson's big gray beast, the Stylus Photo 925, guzzles ink but prints great.



Canon's stand-alone S830D is similarly large in terms of output quality and desktop footprint.

PHOTOGRAPHY BY MARK MADEO

Computerless Printers

MEMORY-CARD–READING COLOR PHOTO PRINTERS

We love our Macs. So when Canon and Epson came around with their latest six-color inkjets—the S830D and Stylus Photo 925, respectively—each touting computerless printing via digicams and media cards, we expected in-the-field portability. What we got were two full-sized desktop printers high in quality but not at all portable.

Computerless printing is more frill than feature on these nonmobile printers.

Although the Epson's list price is $100 less than the Canon's, the savings aren't as great as you think when you weigh each printer's options. And in the end, do you really even *want* an eminently portable feature, like direct-from-media printing, on a full-size desktop printer?

Epson's 14-pound gray beast is bulkier and heavier than the 12.8-pound Canon S830D. You can't numerically compare Epson's advertised 5,760 by 720 optimized dpi with Resolution Performance Management (Epson's proprietary ink droplet size and placement system) with Canon's more standard 2,400 by 1,200 dpi. We found the quality comparable, however; both printers' high-resolution prints came out color accurate and razor sharp.

Both printers print sans computer from supported USB cameras and from CompactFlash, SmartMedia, IBM Microdrive, and Sony Memory Stick media (see "Shop Smartly," p47, for support information). The Canon S830D comes with adapters for these cards as well as for Secure Digital (SD) and MultiMediaCards (MMC); the Epson Stylus Photo 925's card reader is built in. The Epson doesn't directly take MMC or SD cards (you'll need to buy a third-party adapter), but it does connect to USB Zip drives, which some folks will find handy.

That said, who cares? Although both printers have advanced onboard settings—including PhotoEnhance, Brightness, Saturation, Sharpness, Crop, and Frame features on the Epson, and Photo Optimize and basic print-quality settings on the Canon—you can't really see what you're doing (you have to purchase the LCD minidisplay separately). Epson's Preview Monitor costs $79, and the Canon Image Viewer CV-100 is $99. The Canon has slightly better-organized onboard buttons and a better display (though they provide fewer options than the Epson's), but we didn't like using them anyway, on either printer. We did like the ability of both printers to print quick thumbnail indexes of the images on a given card—a useful feature for those who never label their media. To the chagrin of us old-school, print-from-the-damn-computer types, neither printer ships with a USB cable.





Both printers sport an onboard menu, but we'd prefer a way to preview the dang prints.

The Epson Stylus Photo 925 is an ink-guzzler, and the fact that the six colors come in only two cartridges (black and a five-well medley) makes them even more expensive to replace. The Canon S830D's six colors come in separate ink tanks that cost about $10 each; while we can't compare the different systems drop for drop, the Canon still had at least a half tank of each color remaining when the Epson needed a refill. The Epson's black cartridge runs $24.26, and the color cartridge costs $19.75. Given how fast we ran out of ink (about 30 high-quality prints ate it all), you're likely to make up the $100 difference on the purchase price pretty quickly.

Both devices are good-quality photo printers. With the Canon S830D, you'll pay a little more up front. With the Epson Stylus Photo 925, you'll quickly make up the difference in ink cost. On both, computerless printing from memory cards works as advertised, but it's more frill than feature on these thoroughly nonmobile printers.
—Narasu Rebbapragada and Paul Yoon

Shop Smartly

Before buying a stand-alone printer, make sure it will work with your camera and/or media of choice. Both Epson and Canon provide detailed compatibility information on their respective Web sites. You can find specific information about the S830D Photo Printer and Stylus Photo 925 at the following URLs:

Canon S830D Photo Printer Technical Support page: http://12.129.248.84/techsupport.php?p=s830d

Epson Stylus Photo 925 Frequently Asked Questions page: http://files.support.epson.com/htmldocs/pho925/pho925f1

Stylus Photo 925

COMPANY: Epson
CONTACT: 800-463-7766 or 562-981-3840, www.epson.com
PRICE: $249 (SRP)

REQUIREMENTS: G3 or faster running Mac OS 8.5.1 to 9.x or 10.1 or later, a supported digital camera, or a supported media card

GOOD NEWS: Good print quality. No adapters needed. Good price.
BAD NEWS: Awkward to print directly from memory cards. No USB cable. Ink guzzler.

MacAddict RATED ●●●○○ SOLID

S830D Photo Printer

COMPANY: Canon
CONTACT: 800-652-2666, www.canon.com
PRICE: $349 (SRP)

REQUIREMENTS: USB-equipped Power Mac, Mac OS 8.6 or later; or supported digital camera; or supported media card

GOOD NEWS: Versatile. Separate ink tanks. Required adapter is included. Good print quality.
BAD NEWS: Portability features are a waste on a nonportable printer. Slightly spendy. No USB cable.

MacAddict RATED ●●●○○ SOLID

gallery 2010

20.1-INCH LCD DISPLAY

Lusting after an Apple Cinema HD Display but don't have a spare $3,499 tucked away in your sock drawer? Formac can help. Its new 20.1-inch gallery 2010 display provides more than 80 percent of the Apple LCD's acreage—1,600 by 1,200 pixels versus the Cinema HD's 1,920 by 1,200—at less than half Apple's price. Buy two.

Formac claims that the gallery 2010 has other advantages over the Cinema HD: a faster pixel-response rate, greater brightness, and better contrast, for starters. To our eyes, the swift pixel response (10 milliseconds to light up, 15 to go dark) noticeably smooths fast-action video and quick mouse movements, and the extra brightness and higher contrast are subtle but apparent. Not that the Cinema HD Display is a dog—on the contrary, it's a great display. It's just that the Formac gallery 2010, thanks to its cutting-edge MVA (multidomain vertical alignment) Premium TFT-LCD technology, is just a little better.

The thing we didn't like is that we had to give it back.

The gallery 2010 has excellent color accuracy, even at extreme viewing angles—up to 170 degrees, both horizontally and vertically. Although brightness drops off at the extremes, color remains remarkably consistent.

The display is available in two models, both at the same price: one with a DVI connector, one with ADC. Unfortunately, the size and brightness of the gallery 2010 require more wattage than ADC can support without causing display-damaging heat, so the device requires an external power brick that connects not to the display, but to a lump on the cable called the FDC (Formac Display Connector). On the DVI version we tested, we also had to connect a short Formac-supplied USB cable between one of our Power Mac G4's USB ports and the FDC to enable the gallery 2010's two USB ports.

Aside from the external power brick, just about the only thing we didn't like about the gallery 2010 is that we had to give it back to Formac after testing it.
—Rik Myslewski

EDITORS' MacAddict CHOICE



It's big, it's bright, and it costs only $0.0009 per pixel.

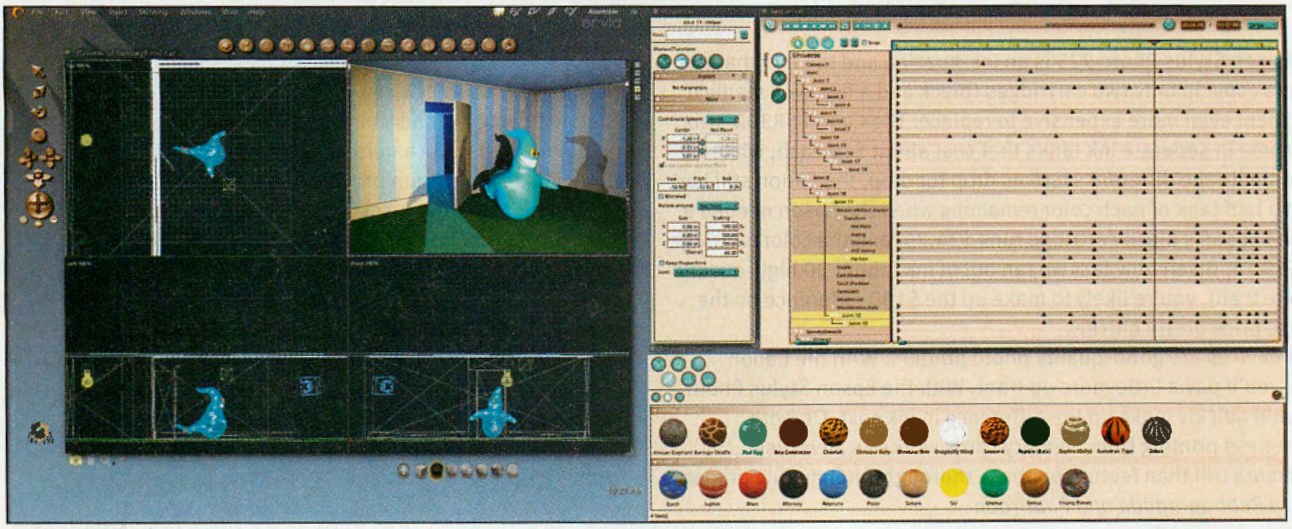
PHOTOGRAPH BY MARK MADEO

COMPANY: Formac
CONTACT: 877-436-7622, www.formac.com
PRICE: $1,699 (SRP)

REQUIREMENTS: Power Mac with ADC or DVI port, USB port

GOOD NEWS: Enormous screen real estate. Excellent color accuracy. Bright. Fast pixel-response time.
BAD NEWS: Large size and brightness necessitates an external power supply, even with an ADC connection.

MacAddict RATED ●●●●○ GREAT



Like most serious 3D software, Carrara works best in a multiple-display setup.

Carrara Studio 2.0

3D-ANIMATION SOFTWARE

Carrara's family tree is a forest unto itself—originating from parent companies long since dead and sporting features borrowed from other applications and companies that became related through acquisition or marriage. Carrara's closest relations include Procreate's Painter, Curious Labs' Poser, and Infini-D and Ray Dream from the late MetaCreations.

Our biggest beef with Carrara is also the most obvious: The interface takes over the screen and hides your desktop and all other open apps. It's still possible to toggle to other open apps using Command-Tab, but you can never be sure what you are switching into since Carrara hides the OS X Dock. You can confine Carrara to just one screen of a multiple-monitor setup, but it still hides the Mac's menu bar.

Carrara fits well in a video producer's tool chest.

Despite its oddball looks, Carrara conforms to most Mac interface specs—most shortcut keys work as expected, and many features such as applying a texture to an object or adding an object to an existing group are drag-and-drop easy. Carrara imports and exports most standard file formats, making it play nicely with texture-creation apps like Photoshop and 3D apps for importing or exporting models. Since it renders to and reads QuickTime movies, it fits well in a video producer's tool chest.

ON THE DISC
Carrara Studio 2.0 trial

Carrara's retooled render engine now handles caustics (the effect of light refracted through objects), color bleeding, diffuse lighting, sky and environment illumination, and area-light emitters. All of these features take realism to new levels but also increase the amount of time required for a frame to render, so we're glad Carrara is now optimized for multiprocessor Macs. The app ran reasonably fast and smooth on our Dual 500MHz Power Mac.

Carrara now includes a bones-and-skinning system for building models around an underlying rigid skeleton. While not as advanced as the systems in other 3D applications (notably NewTek's LightWave and Alias|Wavefront's Maya), it's a usable implementation for basic needs. You won't make the next *Toy Story* with Carrara, but you could easily create some very nice animated logos and other mechanical animation using its built-in bones.

Carrara's physics simulator and particle generator aren't new, but they remain noteworthy. The physics simulator supports collision detection (think of falling objects that collide with each other and bounce off the floor), and the particle system creates realistic rain, water, fireworks, and so on. You can also manipulate particle and physics objects by adding forces such as gravity and deflectors.

Carrara lacks some features necessary in today's professional studio environment, such as a way to render a scene across more than one computer (network rendering), as well as the ability to import a model or object by reference and to render out layers for compositing.



Carrara is just the ticket for our new Fox special: *When 3D Logos Attack!*

It's not the end-all 3D app, but Carrara 2.0 offers a slick and fast render engine capable of producing some very nice images and animation. It's well suited for DV editors looking for an easy tool for 3D text and graphics, or print designers looking to add a 3D tool to their arsenal.
—*Mike Caputo*

COMPANY: Eovia
CONTACT: 858-457-5359, www.eovia.com
PRICE: $399 (SRP), $149 and up (upgrade)

REQUIREMENTS: 266MHz G3 or faster, Mac OS 8.1–9.x or 10.1 or later, 128MB of RAM

GOOD NEWS: Multiprocessor aware. Extensive documentation. Rich feature set.
BAD NEWS: Unconventional interface. No network rendering.

MacAddict RATED
SOLID

Sonica

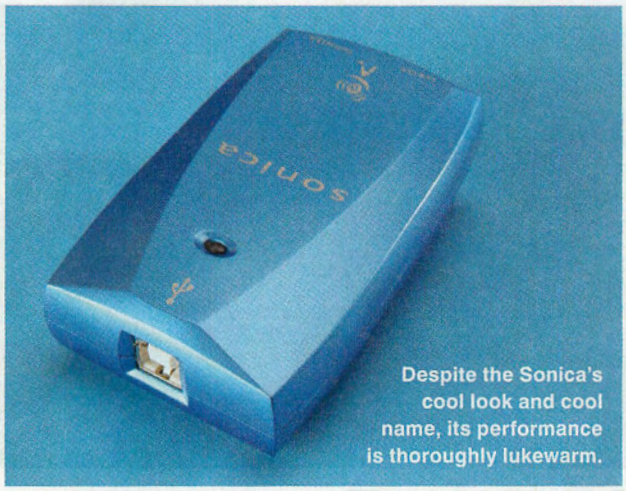
USB MULTICHANNEL AUDIO OUTPUT DEVICE

Surround sound from a Mac? It sounded like a dream come true when we first heard about the Sonica—a USB device that lets your Mac stand in as a DVD-player component in your home-theater setup, outputting 24-bit, 96kHz digital audio as well as Dolby Digital 5.1, DTS, and other multichannel formats. Unfortunately, the dream is only half realized; the device works—it just doesn't work as well as we'd hoped.

For now, you're better off just getting a DVD player.

The Sonica features SRS TruSurround and TruBass for enhanced sound, and sports a 1/8-inch jack to connect a pair of speakers and a digital-optical output for connecting a 5.1 surround-sound receiver or other digital device, such as a DAT or MiniDisc. Because Apple's DVD Player doesn't support multichannel audio and the Sonica doesn't ship with a player, we had to download VideoLAN Client (www.videolan.org), an OS X, open-source DVD player, for testing purposes.

With all the movies we tested, we got good response from our subwoofer; decent sound in the left, right, and center channels; and poor sound from the rear speakers. Overall, the sound from the Sonica didn't come close to the clarity, dynamic range, and full-surround audio of our component DVD player, even after we tweaked the speaker balance. On the upside, Apple's DVD Player sounded much better with a good pair of powered stereo speakers piped through the Sonica—the keyword here is *stereo*, not surround.



Despite the Sonica's cool look and cool name, its performance is thoroughly lukewarm.

PHOTOGRAPH BY MARK MADEO

At 90 bucks, the Sonica is overpriced for what it currently offers. You do get higher-quality output, but if mixing music is your bag, you probably already have a high-quality audio I/O device. Hopefully, an updated version of Apple's DVD Player—one that supports multichannel output—will make the Sonica worth a second look. But for now, you're better off just getting a DVD player.—*Kris Fong*

COMPANY: M-Audio
CONTACT: 800-969-6434, www.midiman.net
PRICE: $89.95 (SRP)

REQUIREMENTS: G3 or faster with DVD-ROM drive, Mac OS 9.2.2 or 10.1.3 or later, 128MB of RAM, USB port

GOOD NEWS: Better sound from stereo speakers. Tiny. It works.
BAD NEWS: Requires a third-party DVD player for multichannel audio. Disappointing sound quality. Pricey.

MacAddict RATED ●●○○○ SO-SO 9

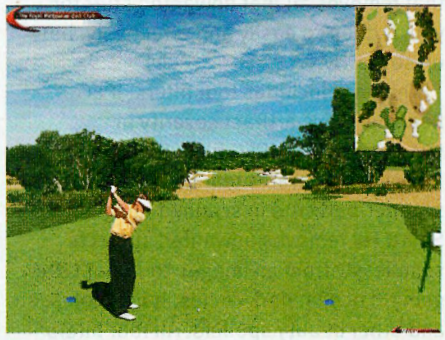
Links Championship Edition

GOLF SIMULATION GAME

Fore! Golf addicts are screaming more than errant-ball warnings—we're screaming with joy over the Mac arrival of Links 2001, the Arnold Palmer Course Designer, Links Expansion Pack, and four Championship Edition courses—a foursome also known as Links Championship Edition.

Links CE is 100-percent simulation, using the same old graphics engine and photo-realistic, flat backdrops that were low-tech in Links LS 2000 (*Reviews*, Feb/01, p58). New features include Dynamic Camera options (which change your view as a ball flies and lands), a powerful and unforgiving PowerStroke swing mode, and the chance to build your own golf course with the included Arnold Palmer Course Designer. If you already enjoy Links' customizable gameplay, where you control environmental variables such as wind and rain, pin placement, green hardness and speed, and *all* the rules (Unlimited mulligans and 100-foot gimmes? Hell, yeah!), you'll love building your own golf course. The Course Designer is intuitive if you've used any sort of 3D software; an avid golfer will figure it out and start laying turf inside of a day.

Once you figure out the installation rituals for all the extras (Links CE comes on four CDs), Links CE is a true golfer's golf sim. It's deep enough to engross hard-core golfers, yet the rules and setup are pliable enough that anyone can quickly fire it up and play a round (or just play around). —*Niko Coucouvanis*



Drive for show, putt for dough; a 400-yard power-drive doesn't mean squat when you five-putt.

COMPANY: Bold by Destineer
CONTACT: 952-697-6050, www.boldgames.com
PRICE: $48.95 (SRP)

REQUIREMENTS: 300MHz G3 (no upgrade cards), Mac OS 9.1 or later, 128MB of RAM

GOOD NEWS: Arnold Palmer Course Designer. Online play. Superlative realism.
BAD NEWS: Real golf should be so easy. Will bore non-golf fanatics.

MacAddict RATED ●●●●○ GREAT 9

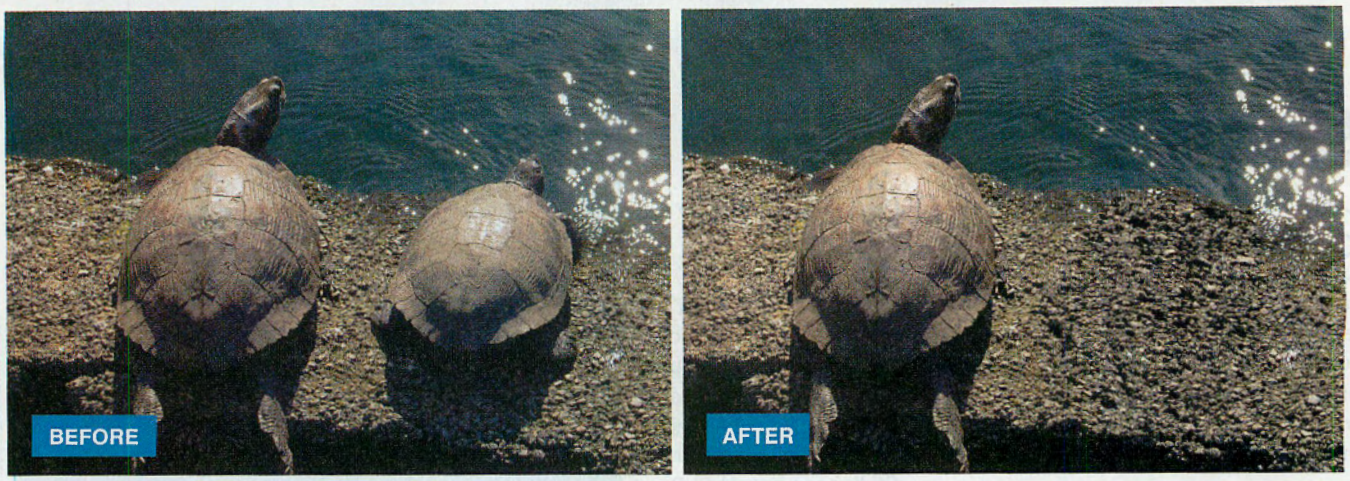


Image Doctor lets you wave bye-bye to the painstaking procedure of cloning out subjects (such as the smaller turtle, above left), though the process is about as pokey as our armored friends.

Image Doctor

PHOTOSHOP PLUG-IN

Photographers love it when folks heap on the praise, saying what they like about an image—but no one heaps praise on the photo retoucher who spent copious amounts of time removing all the unwanted crap. Luckily, this process just got easier for retouchers and the rest of us. Alien Skin Software—known for its plug-in packs, which add cool effects to photos—has released Image Doctor, a plug-in package that removes all that unwanted stuff for you. It does so easily and effectively, but oh so slowly.

The process just got easier for photo retouchers.

The pack includes four filters: JPEG Repair lessens artifact severity in overcompressed JPEG files; Scratch Remover obliterates tears, scratches, and scanner-bed crud in scanned images; Smart Fill removes unwanted subjects seamlessly from an image; and Spot Lifter gets rid of zits, dark circles, hairy moles, and other beauty spoilers. All four filters feature easy-to-use dialog screens that provide removal and/or blending controls with a preview window. JPEG Repair works on the full image, while the other three require you to draw a selection before they work their magic.

ON THE DISC
Image Doctor 1.0 demo

And work magic they do—we turned skin flawless faster with Spot Lifter than with any Retin-A treatment or with Photoshop's clone tool. While the latter method typically requires addressing the skin's lighting subtleties, Spot Lifter lets you simply select the blemish, fine-tune the settings, and click OK—that's it. The filter calculates the shading subtleties for you. Scratch Remover works similarly but offers more coverage. While this filter worked well with most scans, images with cat hair placed across highly detailed sections required multiple selecting and filter application.

With the Smart Fill filter, we made a turtle vanish completely by merely drawing a selection around its head, applying the filter, drawing around its body, and then applying the filter again—no more tedious futzing with Photoshop's clone tool. However, in the 14 minutes it took Image Doctor to preview and process the turtle selections in our 14.1MB TIFF file, we could have stewed the sucker and had him for dinner. In fact, selecting big areas in any 6MB or larger file was a lesson in patience—if you alter a setting by even one number, the filter processes everything again, though we were happy with the end results most of the time. Smaller selections processed much faster.

We were less impressed with JPEG Repair. Though the filter softened line artifacts brought on by too much compression, the detail in most of our images suffered. The filter left definition in edge pixels and blurred the rest, resulting in a watercolor-paint effect. This filter worked best on sharp photos with mild artifacts.

In all, Image Doctor is worth having for the Spot Lifter feature alone—that is, if we weren't already using Photoshop 7, whose Healing Brush and Patch Tool provide the same benefits as Spot Lifter and Scratch Remover. However, folks who don't have Adobe's latest will find Image Doctor indispensable. Yes, the processing time may leave a lot to be desired, but then again, we'd rather spend that time watching cartoons—knowing that Image Doctor is taking care of our dilemmas on its own, rather than poke around pixels with the clone tool all day.—*Kris Fong*

PHOTOGRAPHY BY KRIS FONG



We're not sure what's worse—the original JPEG artifacts or this funny watercolor painting courtesy of JPEG Repair.

COMPANY: Alien Skin Software
CONTACT: 888-921-7546, www.alienskin.com
PRICE: $129 (SRP)

REQUIREMENTS: Power Mac, Mac OS 9.x or 10.1 or later, 64MB of RAM, Adobe Photoshop 5.5 or later or Macromedia Fireworks 4.0 or later

GOOD NEWS: Impressive results without the fuss. Easy to use. Small selections process fairly quickly.
BAD NEWS: Slow processing with larger selections. Largely redundant for Photoshop 7 users.

MacAddict RATED ●●●●○ SOLID

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Mac

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NEVERSOFT

TEEN T CONTENT RATED BY ESRB

Blood
Mild Lyrics
Suggestive Themes

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C-4000 Zoom

4-MEGAPIXEL DIGITAL CAMERA



The C-4000 Zoom packs Olympus's familiar Camedia body with a ton of high-end features—and plenty of pushbutton presets.

PHOTOGRAPH BY MARK MADEO

If you've been dissing digicams for their high price, low resolution, slow speeds, or short battery life, the new 4-megapixel Olympus C-4000 Zoom may be the one that finally earns your respect. It's the latest in a long line of look-alike (well, almost) models with proven ruggedness and reliability; this one's attired in two-toned gray and has a built-in grip that helps assure rock-steady shooting.

With a generous range of shutter speeds—from 16 seconds for dramatic night shots to 1/1,000 of a second for fast action—and a 35mm-equivalent zoom range of 32mm to 96mm, the C-4000 handles almost any shooting situation with ease. What's unusual about the C-4000 is that its maximum f-2.8 aperture (minimum is f-11) stays constant throughout its zoom range, whereas most zoom lenses go through an aperture shift—you might start off at f-2.8 on the wide end, but by the time you zoom to full telephoto, you end up with f-4.5. That lets in substantially less light, which forces the camera to shoot at slower shutter speeds to expose photos properly—resulting in blurred action, camera shake, and lousy pictures. Since the C-4000's aperture remains constant, it's much easier to get good telephoto shots of, say, sports action under artificial lights.

You'll hang on to this digicam for a long time.

That's not to say the C-4000 is perfect. First, you can't completely clear the 1.8-inch LCD screen's top and bottom of overlaid information such as resolution, compression mode, lens opening and shutter speed settings, shooting mode, and the number of images remaining. And you've got to keep your right thumb away from the 3 o'clock position of the four-way rocker switch, or you may inadvertently activate the exposure-compensation setting.

These quirks aside, the C-4000 is a versatile camera with some powerful high-end features—if you choose to use them. On the one hand, it offers basic presets for commonly encountered situations such as action, portraits, night scenes, and landscapes. On the other, you can take full control of the camera, choosing aperture or shutter priority mode, full manual exposure, and manual focusing. You can also customize your menu settings and preferences so they're right at your fingertips for lightning-fast selection. In fact, there's very little you *can't* do to make this camera dance to your tune.



PHOTOGRAPH BY NIKO COUCOUVANIS

The C-4000's supermacro mode got us all the way to the core of this apple...almost.

Shot-to-shot time takes about a second, shutter lag (from the moment you press until the camera actually takes the picture) is negligible, picture playback is less than a second between shots, and battery life, even with liberal use of the LCD monitor and flash, is above average (we got 227 shots on four NiMH rechargeable Quest Platinum AA batteries before the battery icon started blinking). And picture quality is excellent; breathtaking 12-by-16-inch prints rolled out of Epson's new archival Stylus Photo 2200 inkjet printer.

The C-4000 also includes a supermacro function (allowing close-ups less than an inch away from the subject), both NTSC and PAL video-out, a silent movie mode, a socket for an external flash unit or studio strobes, multiple light-metering modes, a histogram (exposure graph) in both shooting and playback modes, an eight-shot burst mode, automatic noise reduction when shooting night scenes, adjustable sharpness, contrast, color-saturation settings, and a whole lot more.

If anything, the C-4000 may be too much of a good thing. You'll need to spend a while learning about all its nifty features as you get around to using them—but it's time well spent, because you'll hang on to this digicam for a good, long time.
—Arthur Bleich

COMPANY: Olympus
CONTACT: 800-347-4027, www.olympus.com
PRICE: $499 (SRP)

REQUIREMENTS: USB-equipped Power Mac, Mac OS 8.6 to 9.x or 10.1 or later

GOOD NEWS: Excellent image quality. Adjustable eyepiece. Takes add-on lenses (with optional adapter). Has features for both beginners and advanced users.
BAD NEWS: Custom menus are difficult to set. Exposure compensation button easy to trigger by mistake. Sluggish zoom.

MacAddict RATED ●●●●○ GREAT

Soldier of Fortune II: Double Helix

FIRST-PERSON SHOOTER



Mercenaries have all the fun in Soldier of Fortune II—fun being measured in flying body parts.

If you like your shooters full of gore and flying body parts, Soldier of Fortune II will warm your heart and turn your stomach.

We're talking hard-core shooter experience here. Soldier II is bloodier than its predecessor and wastes little time on puzzles and hidden passages. Instead, you get gross-out gunplay at every turn. Bodies twitch. Limbs fly. Heads split. A steady stream of drug runners, arms dealers, and other enemies clamor to be destroyed.

Bloody combat is the main selling point of this game.

As in the first Soldier of Fortune, you play John Mullins, a mercenary working for the Shop, a secret antiterrorist group. An earlier mission has come back to haunt you. Dr. Piotr Ivanovich, a bioweapons expert once smuggled from the Soviet Union, has news of a lethal viral agent that Colombian cartels and terror groups are trying to sneak into America.

To stop this attack, you take on ten tough missions with more than 60 levels. Locations include Colombian jungles, hospitals, snowy airports, Hong Kong hotels, and even a cargo ship. You lead seek-and-destroy missions, sneak into enemy installations, rescue hostages, and gather information, leaving a trail of bodies in your wake.

Bloody combat is the main selling point of this game. You blast a parade of enemies with 14 weapons. A gloriously gruesome device called Ghoul 2 technology provides 36 damage zones on each enemy.

So flex that trigger finger and split heads, send arms and legs flying, and even cut torsos in half—all in stomach-churning color.—*John Lee*

COMPANY: MacPlay
CONTACT: 214-855-5955, www.macplay.com
PRICE: $49.99 (SRP)

REQUIREMENTS: 400MHz G4 or faster, Mac OS 10.1.5 or later, 900MB of free hard disk space, 16MB OpenGL-compatible graphics card

GOOD NEWS: Carnage reigns. Lots of people to blow away. Robust multiplayer package.
BAD NEWS: May be too much for your kids or for your Mac.

MacAddict RATED ●●●●○ GREAT

Hearing is believing.

Macworld BEST OF SHOW 2NOYC2

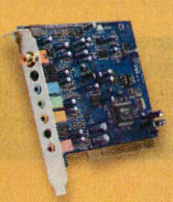
Sonica™
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simple USB connectivity <
24-bit/96kHz analog + optical digital outputs <



Sonica Theater™
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real-time stereo-to-surround conversion <



Revolution™
only PCI solution for surround up to 7.1 <
high-definition 24-bit/192kHz audio output <
professional 24-bit/96kHz recording <
real-time stereo-to-surround conversion <
incredible 106dB SNR provides pristine audio <



M-Audio's solutions deliver immersive surround sound on your Mac rivaling even the best movie theaters. Games, movies, and music–even your stereo CDs and MP3s–all sound more alive and intense with M-Audio surround solutions. Now you can enjoy high-definition 24-bit/192kHz audio fidelity and digital output of popular surround formats including Dolby Digital and DTS. And all this advanced technology is as easy to use as your Mac.

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iListen 1.5.1

VOICE-RECOGNITION SOFTWARE

Dictation software, designed to convert your spoken words to text, has traditionally been a work in progress. Of the two most well-known prospects, Apple's Speech Recognition is still at the cool-toy stage, and IBM's ViaVoice 3.0 for Mac OS X impressed but didn't overwhelm us (*Reviews*, Apr/02, p48).

The possibilities of MacSpeech's iListen encouraged us in our quest for voice-recognition bliss. First off, the same version works in both Mac OS 9 and OS X, which means you don't have to install a special version for your operating system of choice. Even better, you can use it with almost any Mac program that accepts text, so you aren't stuck having to transfer your words after you've stopped speaking.

As with other dictation programs, you have to train iListen to understand the way you talk. This is a two-step process. First you configure your microphone as iListen adjusts levels. Here we ran into a few problems, because the program is somewhat picky about what mics it works with (see "Pair It with a Parrott," right). Then you have to spend at least ten minutes reading text aloud to train the program to your voice's peculiarities and rhythms.

iListen translated our words into text with reasonable accuracy.

To dictate with iListen, just launch the program and activate its Dictation mode. A tiny iListen palette floats above the application in which you're dictating, displaying your words as you speak. The text itself appears, like magic, in the document you're writing. Like other dictation programs, though, iListen requires that you pronounce all punctuation and case changes aloud.

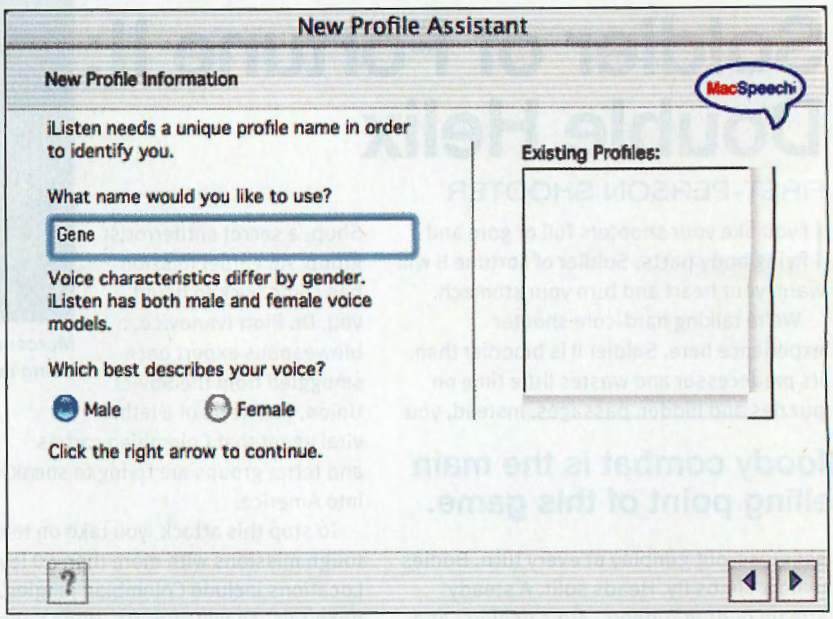


iListen looks great in Aqua, but its transcription isn't always totally clear.

In regular use, iListen translated our words into text with reasonable accuracy, leaving only a few scattered errors to edit. In fact, we dictated rather than typed part of this review. But iListen is somewhat slow. We used it on a Power Mac G4 with dual 1.25GHz processors, and a pregnant pause still occurred between our dictation and the words' appearance in the document. If you have a slow Mac, you'll need the patience of a Cubs' fan.

Other features of iListen include the ability to issue commands to your Mac and transcribe text from WAV and AIFF audio files, although it's even less accurate here than in the normal dictation mode, because you don't have an opportunity to train the program to recognize unfamiliar voices.

All in all "comma" we found iListen a useful program "comma" especially if you loathe typing or have problems using a regular keyboard "period"
—*Gene Steinberg*



iListen's smart Setup Assistant does a good job of guiding you through the setup process and lets you create profiles for the whole family.

Pair It with a Parrott

We first tried iListen with the Andrea USB headset that comes with IBM's ViaVoice, but our efforts to make this sacrilegious combo work were doomed to failure.

We managed to make it through the level-setting process; however, the training mode thwarted us. iListen handled a couple of text passages all right, but when we got to the more complicated phrases, it kept stopping with a question mark. We spoke s-l-o-w-l-y and clearly, but the program wouldn't budge.

Finally we got the bad news from MacSpeech: iListen runs fine in Mac OS 9 with the Andrea device, but won't deliver enough gain in Mac OS X—meaning the headset wasn't loud enough. Forget that IBM somehow manages to make it work properly, and that MacSpeech's Web site claims the product is compatible. When we tried a Powered VXi Parrott Translator (from the optional bundle), it worked like a champ.

The best way to avoid possible setup grief is to buy the $149 version with the bundled Parrott microphone.

COMPANY: MacSpeech
CONTACT: www.macspeech.com
PRICE: $99 (SRP), $149 (SRP) with bundled Parrott headset microphone

REQUIREMENTS: Mac OS 9.22 or Mac OS 10.1.5 or later, 256MB of RAM (192MB for Mac OS 9)

GOOD NEWS: Smart Setup Assistant. Reasonably accurate voice recognition. Runs in both Mac OS 9 and OS X.
BAD NEWS: Requires lengthy training. Slow performance. Not compatible with all mics. Doesn't run well on older systems. Crashes a lot.

MacAddict RATED ●●●○○ SOLID

VideoClix 2.3

QUICKTIME AUTHORING SOFTWARE

We've been making interactive QuickTime movies for years now, but the required software is still generally complex and expensive. VideoClix lowers the cost of entry—and the learning curve—for interactive video production. Combined with modest HTML-authoring skills, this easy app lets you annotate QuickTime movies with text and adorn them with all manner of clickable hot spots for navigating through the movie or to other sites on the Web.

VideoClix is a fun and easy way to spice up your QuickTime experience.

ON THE DISC
VideoClix 2.4 trial

VideoClix adds hot spots and invisible, time-based actions to a QuickTime movie. You can set up hot spots to make text appear, jump to another defined point in the movie, control a Flash layer, or open a URL in a separate browser frame or window. Users trigger hot spots by clicking or rolling over the associated button; actions occur at intervals you specify in the Timeline area.

The VideoClix interface has four components: Monitor, Timeline, Inspector, and a toolbar. The Monitor window displays your QuickTime movie; here you add overlay text and hot spots. The Timeline below is similar to those in apps such as Apple's iMovie or Macromedia's Director. The Inspector window has four palettes—Object, Text, Action, and Chapter—through which you control the respective elements.

VideoClix's tools couldn't be easier to grasp. The hot-spots tools (oval, rectangle, and polygon icons) define your hot spots; the chapter tool (a little bookmark icon) sets chapter points in the Timeline; and the action tool (a lightning-bolt icon) sets time-triggered events, such as opening a URL with no mouse input from the user.



We used VideoClix to add some descriptive text to our movie of a classic car show.

VideoClix is cheaper and easier to learn than Macromedia's Flash, but its authoring capabilities aren't as vast. Video purists will find the text-placement options limiting, and the VideoClix tag that flashes when a mouse click triggers an action is just tacky. Those gripes aside, VideoClix is a fun and easy way to spice up your QuickTime experience.—*Tom Lassiter*

COMPANY: eLine Technologies
CONTACT: 604-688-8889, www.elinetech.com
PRICE: $399 (SRP), $99 (upgrade)

REQUIREMENTS: Power Mac, Mac OS 8.6 or later, 64MB of RAM, QuickTime 4 or later

GOOD NEWS: Easily adds interactivity to QuickTime movies.
BAD NEWS: Cheesy VideoClix logo interrupts button action. Expensive for what it does.

MacAddict RATED SOLID 9

StickyBrain 2

PIM SOFTWARE

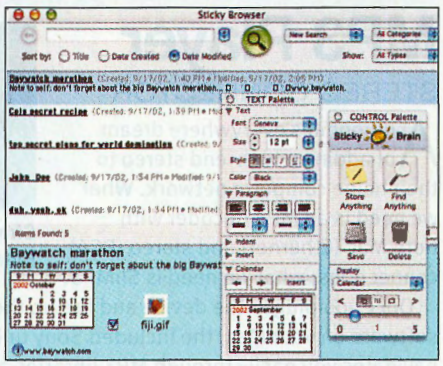
StickyBrain touts itself as an all-in-one PIM (personal information manager). Essentially, it's Apple's Stickies, fortified with extra categorizing and formatting options and alarm reminders, all accessible through the searchable Sticky Browser.

StickyBrain basically duplicates what our Macs can already do.

StickyBrain can also store live email addresses and URLs, which you click to activate in your email app or Web browser—tasks Mac OS X's Address Book and Microsoft Internet Explorer's Favorites handle just as well. If you want to write a note to yourself, Apple's free Stickies app does that, but StickyBrain lets you create and store Stickies in color-coded categories. Oh, and you can search StickyBrain's notes—something Sherlock and an indexed drive or folder can manage just as well.

ON THE DISC
StickyBrain 2.0.1 trial

If you're not adept at drag-and-drop actions or toggling between applications to copy and paste items from one to another, StickyBrain is for you. Its Contextual Menu can suck highlighted text into a Sticky from whatever app you're using, just like the Make Sticky service in Mac OS X's Stickies. In practice, it's a step or two quicker than the old cut-and-paste way, but the steps are so short you'll barely notice the difference until you take a few hundred of them.



If you're *really* disorganized or really overloaded with snippets of information, StickyBrain can help.

Some folks call StickyBrain "Stickies on steroids"—a dubious compliment at best. If you are spectacularly disorganized, StickyBrain can help you keep track of notes you might otherwise lose—but for our purposes, it basically duplicates what our Macs can already do.—*Cyrus Farivar*

COMPANY: Chronos Limited Company
CONTACT: 435-615-7335, www.chronosnet.com
PRICE: $39.99 (SRP)

REQUIREMENTS: G3 or faster, Mac OS 9 or later

GOOD NEWS: Provides a clean, fast, efficient way to organize information.
BAD NEWS: Lots of pointless bells and whistles. Most functions are redundant to the Mac OS.

MacAddict RATED SOLID 9

iSee

iPOD CASE



This is clearly a smart iPod case.

Given our (possibly unhealthy) affinity for the iPod, it's little wonder that we balk at the looks of most iPod cases. We're all about protecting our investment, as well as the iPod's gorgeous (and curiously scratch-attracting), two-toned hide, but most cases also mask the little device's beauty.

This one, aptly called iSee, is made of clear plastic; you lay the iPod in the snugly fitting chassis and slide the flat front piece into place. iSee covers the whole enchilada, minus the control wheel, the hold switch, and the FireWire and earbud ports up top.

We won't try ascending Everest with this thing, nor will we *ever* use the included earbud pouch. But for low-impact use (like posing at Starbucks), iSee is perfect for protecting—and presenting—an iPod.—*Niko Coucouvanis*

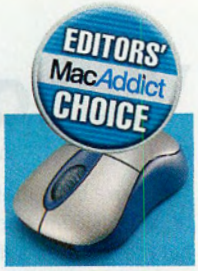
COMPANY: Contour Design
CONTACT: 8800-462-6678 or 603-893-4556, www.contourdesign.com
PRICE: $24.95 (SRP)
REQUIREMENTS: 5GB or 10GB iPod

GOOD NEWS: Clear, so you can still see your beautiful iPod. Weird earbud sidecar detaches easily.
BAD NEWS: Reminds us of Granny's sofa cover. Earbud sidecar makes the whole thing look weird.

MacAddict RATED 4 of 5 — GREAT

Wireless Optical Mouse Blue

WIRELESS OPTICAL MOUSE



Civil War colors come to the mouse.

We already have a love affair with Microsoft's five-button Wireless IntelliMouse Explorer, but the scaled-down Optical Mouse Blue has also captured our affections. It's not as big as the IntelliMouse (and we do like big men, we mean, mice), but it is a lot cheaper. Ol' Bluey (as we like to call it) comes with a receiver that plugs into USB and runs on two AA batteries (by the way, we had a little difficulty prying off the battery cover at first). It features three buttons (one doubles as a scroll wheel); comes with robust software that allows you to customize the buttons and tracking; and works up to four and a half feet away, according to our unscientific tests and old-school wooden ruler. All in all, a good, solid mouse.—*Cathy Lu*

COMPANY: Microsoft
CONTACT: 888-218-5617, www.microsoft.com
PRICE: $44.95 (SRP)
REQUIREMENTS: Mac OS 8.6–9.x or 10.1 or later, USB port

GOOD NEWS: Alleviates cord problem. Attractive. Good software.
BAD NEWS: Heavy. Battery cover initially difficult to pry off.

MacAddict RATED 4 of 5 — SOLID

SliMP3 Ethernet MP3 Player

STEREO CONNECTOR



Simple and elegant, SliMP3 rocks the house.

Audiophiles everywhere dream of adding a high-end stereo to their home computer network. What we need is an MP3 decoder with both Mac (Ethernet) and stereo (RCA) connections; what we need is SliMP3.

Once you plug in the device and fire up the SliMP3 Server software on your Mac, the included Sony universal remote navigates you easily through MP3 libraries and playlists on all your networked Macs. And that software is open source, so real geeks can tweak it to fit their specific needs.

Most of us are content augmenting our Macs with a good set of speakers, but for those with disparate MP3 collections in a house full of networked Macs, the SliMP3 is a gift from the geek gods. —*Niko Coucouvanis*

COMPANY: Slim Devices
CONTACT: 650-210-9400, www.slimdevices.com
PRICE: $249 (SRP)
REQUIREMENTS: Mac OS X, Ethernet port or network, home stereo

GOOD NEWS: Easy for nongeeks to set up and use. Easy for geeks to geek out on.
BAD NEWS: Expensive. Dumb name.

MacAddict RATED 4 of 5 — GREAT

iPod Jam Jacket

iPOD CASE



Finally, an iPod case we can eat—or not.

PHOTOGRAPHY BY MARK MADEO

Gummi Bear fanatics have a perfect new excuse to buy an iPod: the Jam Jacket. It's not made of rubbery candy, but rather of injection-molded rubber. Once you slide in your iPod, the Jam Jacket fits like a second skin—an Aqua, clear, or Graphite skin.

Like the iSee (above left), this case mainly addresses cosmetic concerns—it lets the iPod's natural beauty shine through and at the same time intercepts the inevitable scratches.

Potential problems with the Jam Jacket include its lack of screen protection (if you haven't already discovered this, the iPod's LCD display scratches easily). Also, molded rubber is great for gripping with sweaty hands, but it's even better at collecting lint and whatever other crumbs may be floating around in your backpack. —*Niko Coucouvanis*

COMPANY: Netalog
CONTACT: 8919-382-3227, www.everythingipod.com
PRICE: $29.99 (SRP)
REQUIREMENTS: iPod (any model)

GOOD NEWS: Cool grippy-squishy feel. Cool translucent looks.
BAD NEWS: A magnet for pocket and purse lint. Doesn't protect iPod's LCD screen.

MacAddict RATED 4 of 5 — SOLID

theHotList

THE BEST OF THE BEST FROM RECENT REVIEWS



Max Payne slings a lot of lead in our latest favorite shoot-em-up game.

SOFTWARE

AUDIO			
MOTU Digital Performer 3	$795.00	Feb/02, p58	Pro audio app has a great array of features.
Roxio Toast with Jam 5	$189.95	Sep/02, p49	Burn CDs, MP3 CDs, DVDs, and VCDs; edit audio.
GAMES			
Ambrosia Escape Velocity: Nova	$30.00	Sep/02, p48	Enjoy the perverse thrill of galactic domination.
Aspyr Clive Barker's Undying	$39.95	Nov/02, p50	Sophisticated shooter has a sophisticated story line.
Aspyr Medal of Honor: Allied Assault	$50.00	Oct/02, p43	WWII first-person shooter is a surefire classic.
Aspyr Return to Castle Wolfenstein	$49.95	Aug/02, p42	What's more satisfying than killing zombie Nazis?
Aspyr The Sims Hot Date	$29.95	Sep/02, p46	The Sims obey Petula Clark and go downtown.
Graphic Simulations Black and White	$50.00	Jun/02, p54	The battle between good and evil can really be a blast.
MacPlay Icewind Dale	$49.99	Aug/02, p51	Beautifully rendered RPG offers deep gameplay.
MacSoft Max Payne	$40.00	Dec/02, p42	Max seeks revenge—and gets plenty of it in this FPS.
GRAPHICS AND LAYOUT			
Macromedia Dreamweaver MX	$399.00	Sep/02, p44	Our favorite Web-design tool gets a strong upgrade.
Adobe InDesign 2.0	$699.00	May/02, p50	Look out, Quark—Adobe's rival layout tool kicks butt.
Adobe Photoshop 7	$609.00	Jul/02, p46	Picture-perfect pixel pusher moves to Mac OS X.
Adobe Photoshop Elements 2	$99.00	Dec/02, p40	It has most of Photoshop's power for $500 less.
Macromedia Flash MX	$499.00	Jul/02, p51	It started in animation; now it can do anything.
PRODUCTIVITY AND UTILITIES			
Dantz Retrospect Express 5.0	$79.00	Aug/02, p50	Indispensable backup software goes Mac OS X.
Microsoft Office v. X	$499.00	Feb/02, p42	The 800-pound gorilla of productivity applications.
VIDEO AND ANIMATION			
Adobe After Effects 5.5	$649.00	May/02, p49	Motion-graphics stud improves its 3D powers.
Apple DVD Studio Pro 1.5	$999.00	Oct/02, p55	Apple's essential DVD-burning app gets even better.
Apple Final Cut Pro 3	$999.00	Apr/02, p45	Pro-level video editor is a real-time revelation.
Discrete Combustion 2	$4,999.00	Jun/02, p46	Sometimes the best is expensive—but worth every penny.
Electric Image Universe 4.0	$995.00	Jun/02, p58	There's a reason why this is *the* 3D app: It's great.

HARDWARE

AUDIO			
Apple 20GB iPod	$499.00	Nov/02, p45	More storage, cool accessories—it's all good.
Digidesign Mbox	$495.00	May/02, p59	Audio interface is a traveling musician's delight.
DIGITAL CAMERAS			
Nikon Coolpix 885	$549.99	Feb/02, p61	Cute, capable camera captures great images.
DISPLAYS			
Apple Cinema HD Display	$3,499.00	Aug/02, p40	This 23-inch, 1,920-by-1,200-pixel beauty inspires lust.
Formac gallery 1740	$899.00	Mar/02, p49	Advanced-technology LCD display comes cheap.
INPUT DEVICES			
Kensington StudioMouse	$59.99	Oct/02, p54	Sleek mouse comes programmed for graphics pros.
Griffin Technology PowerMate	$45.00	Sep/02, p55	Like Exec Editor Cathy Lu: beautiful *and* talented.
PRINTERS			
Brother 1870N	$699.00	Aug/02, p45	Need a sturdy laser printer? This one's a workhorse.
Epson Stylus Photo 820	$99.00	Feb/02, p55	Inexpensive printer outputs great images.
Epson Stylus Photo 2200	$699.00	Oct/02, p42	The most stunning photo printer we've ever tested.
SCANNERS			
Canon CanoScan LiDE 30	$99.00	Nov/02, p52	Entry-level scanner gets the job done inexpensively.
Epson Perfection 2450 Photo	$399.00	Oct/02, p48	Sophisticated scanner also handles transparencies.
STORAGE			
OWC Mercury Elite 160GB	$349.95	Sep/02, p53	Handsome, sturdy drive is whisper quiet.
TDK veloCD	$315.99	Jul/02, p54	FireWire-equipped CD-RW drive is freaky fast.
WiebeTech MicroGB 40GB	$399.95	Jul/02, p56	Cool aluminum FireWire hard drive holds speedy innards.

NEW THIS MONTH:

Max Payne

MacSoft
$40
Dec/02, p42

This month the Hot List welcomes a man on a mission: Max Payne. In this stunning first-person shooter, Max goes on a manhunt for the crime lords responsible for the death of his wife and baby—and gets framed for killing a cop along the way. Everybody's out to get him, but he has one—pardon the pun—killer advantage: Bullet Time, a slo-mo mode in which he can dodge bullets like Neo in *The Matrix*. As John Lee wrote in our December 2002 review, "Max Payne will blow you away."

GOT A QUESTION? NEED ADVICE? ask us WE CAN HELP

QUICK OPTION FOR SHUT DOWN

How can I bypass the shut down warning message when selecting Shut Down from the Apple menu in Jaguar?

Menu items followed by an ellipses (...) mean that another interface window or option will appear. Starting with Jaguar, Apple reintroduced to the Apple Menu the Restart and Shut Down items with a subsequent confirmation window that says, "Are you sure you want to shut down/restart your computer now?" Holding down the Option key while choosing these items will bypass this extra step.

MENU SCREENSHOT

How do you take a screenshot of a menu?

With Jaguar, Apple has added a whole new way to take an isolated screenshot of any onscreen object, from icons to menus to windows, by simply clicking it. To take a screenshot of a menu, click it, let go of the mouse button so that the menu stays open on its own, and then highlight a menu item. Press Command-Shift-4 and immediately press the spacebar. You will see a groovy new camera icon that you can move around the screen to select individual items. Click an item and hear the camera-shutter sound; the resulting PDF images will appear on the desktop with the label Picture 1, Picture 2, and so forth. We should note that Ambrosia Software's screenshot utility SnapzPro ($49, www.ambrosiasw.com) is the best way to take screenshots of all shapes, sizes, and file types.



This groovy camera takes easy screenshots.

iDISK ACCESS

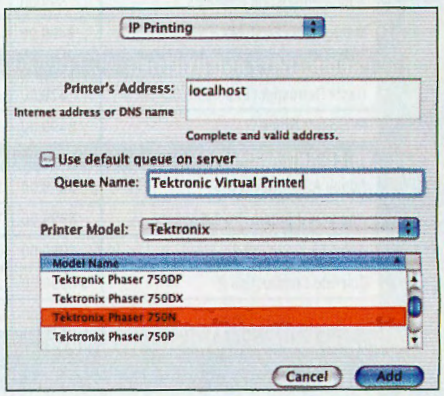
How do you access someone's Public iDisk folder?

Anyone with a .Mac account has 100MB or more of iDisk space containing a folder called Public. This is a great place to share documents, music, and pictures with the Mac-using general public. To access someone's Public folder from Mac OS 9, open the Chooser under the Apple Menu and click the AppleShare icon once. Click the Server IP Address button and type *idisk.mac.com*. In the resulting dialog, type the person's .Mac user name in the login box and type *public* for the password. If you're connecting from Mac OS X, select Connect To Server from the Go menu in the Finder and type *http://idisk.mac.com/username/Public*.

VIRTUALLY PRINTING

How do you create a Virtual Printer in Mac OS X?

In most high-end print shops, expensive printers and print servers require special PostScript files for printing. A Virtual Printer, which is a kind of ghost printer, creates these files. In Mac OS 9, you set up a Virtual Printer by using Adobe's Free Adobe PS print driver (www.adobe.com) to create a desktop printer in the Chooser. Although Adobe has not created a similar driver for Mac OS X, you can still achieve



Need a Virtual Printer in OS X? Just take a quick trip to the Print Center.

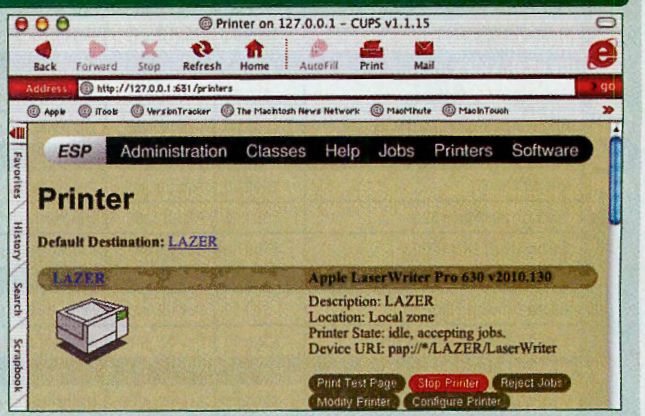
UNIX UNIVERSITY

You asked for Unix and you got it. Each month, check here for nifty tips on using Unix.

YOUR CUPS RUNNETH OVER

What is CUPS?

CUPS stands for common Unix printing service, an open-source printing system developed by Easy Software Products (www.easysw.com). In Mac OS X, CUPS and the Print Center replace the old Mac OS 9 Chooser. Apple has included built-in print drivers for most current printers, but CUPS gives you access to hundreds more via the free software Gimp-Print (http://gimp-print.sourceforge.net). For more information about the past, present, and future of CUPS, check out the CUPS Web site (www.cups.org). If you want to see exactly what CUPS is doing on your computer, use the Web interface for the Print Center (http://127.0.0.1:631/printers) to have a look under the hood. CUPS is an open-source solution that many developers are working to improve for all OSs, including Linux and Solaris.



Jaguar introduces a great troubleshooting tool for printing via CUPS's Web interface.

DIFFICULTY RATINGS

EASY — No whining—anyone can do this!

TRICKY — It'll take some effort, but you can do it.

TOUGH — This stuff's for the pros.

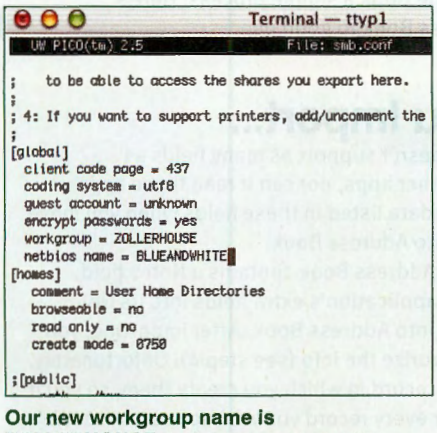
the same result using the Print Center utility. Open Print Center (Application › Utilities › Print Center) and click the Add icon. Choose IP Printing from the pop-up menu, type *localhost* for Printer's Address (this is your local machine), and uncheck the Use Default Queue On Server check box. Instead, type a descriptive queue name. Finally, select the PPD (PostScript printer description) for your printer model from the Printer Model pop-up menu and click Add. Now you can print a PostScript file for the Virtual Printer you created.

WORKGROUP NAME CHANGES

How do you change the default workgroup name in Jaguar's Windows File Sharing?

Jaguar's built-in Windows File Sharing in the Sharing system preference works wonderfully for true cross-platform file sharing; however, you may want to change how your Mac announces itself to the Windows network. By default, your Mac belongs to the workgroup called WORKGROUP and your computer's name is what you named it in the Sharing system preference. While this is fine for simple networks, you may want to customize your Windows workgroup name to identify you and your coworkers more specifically. You achieve this by editing a text file called smb.conf in the /private/etc directory. The easiest way is to use the Terminal application and the built-in Pico text editor. Launch the Terminal application by choosing Applications › Utilities › Terminal. Add the following lines to the **[global]** section of the smb.conf file:

```
Sudo Pico /Private/etc/smb.conf
```



Our new workgroup name is ZOLLERHOUSE and our new computer name is BLUEANDWHITE.

Enter your root password. When Pico opens, use the arrow keys to navigate down to the **[global]** section. Type:

```
workgroup = workgroup name you choose
netbios name = computer name you choose
```

Save the file (Control-O), quit Terminal, and restart Windows File Sharing to see the changes.

RELEASE THAT ADDRESS

How do you release an IP (Internet protocol) address on a Mac?

You might need to release your computer's IP address, a unique address that identifies your Mac to the rest of the world, if you are having Internet connection problems. Some networks have you enter your IP address manually. Most times, however, a DHCP (dynamic host control protocol) or PPP (point-to-point protocol) connection discovers this address. Sometimes these discovered addresses need refreshing, a process called "releasing an IP address."

In Mac OS 9, there are two ways to release your IP address. First, you could trash the TCP/IP Preferences file from the System Folder › Preferences folder, then reopen and reconfigure the TCP/IP control panel. Alternatively, you could open the TCP/IP control panel, change User Mode to Advanced via the Edit menu, and click the Options button. Change the radio button to make TCP/IP inactive, close the control panel, and click Save. Reopen the TCP/IP control panel and follow the same steps to make TCP/IP active this time. This will release and renew your IP address.

In Mac OS X, open the System Preferences under the Apple menu and choose the Network Preference icon. From the Show pop-up menu, choose Network Port Configurations, and then uncheck your connection method (usually either Built-In Ethernet or AirPort). Click the Apply Now button, recheck the connection method, and click Apply Now again.

Submit technical questions or helpful tips directly via email (askus@macaddict.com) or c/o *MacAddict*, 150 North Hill Dr., Brisbane, CA 94005.

Six years of tech support for Apple, Power Computing, and a Texas school district have given Buz Zoller Mac superpowers.

This**Month**

GET THE MOST OUT OF JAGUAR X

60 Set Up Address Book



If you haven't put this handy-dandy iApp to good use yet, what the heck are you waiting for? We show you the painless way to import your addresses so you can stop juggling multiple contact databases.

62 Schedule Your Life with iCal



Got stuff to do, places to go, and people to see? Trying to coordinate your schedule with those of your spouse, kids, and colleagues while remembering the Sharks are on TV tonight? We show you how to get a grip on your life with iCal.

64 Organize Your Life with iSync



Why spend time jotting down phone numbers on Post-it Notes or printing out to-do lists and schedules when you can synchronize your info and take it with you on your iPod, cell phone, or Palm device? We show you how.

67 Backup Files with .Mac



Here's one of the best reasons to feel good about spending that 99 bucks for a .Mac account—automated file backup. Find out how to put Apple's Backup software to good use.

Get the Most out of Jaguar

by David Schloss

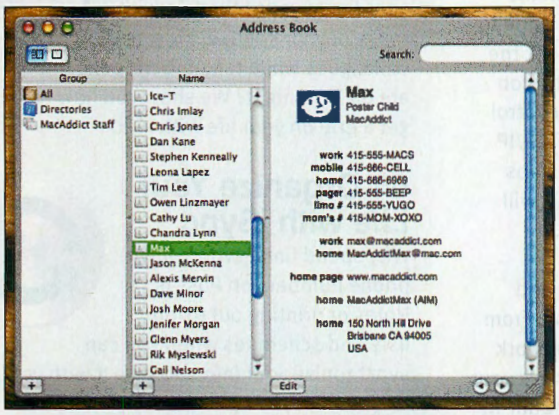


Life can be hairy—luckily, Jaguar's apps can simplify your daily routine if you know how to use them.

When Steve Jobs took the stage at the Mac Expo and announced Mac OS 10.2 "Jagwire" (that's some wacky accent), he told us that the new OS and its newfangled apps—Address Book, iCal, and iSync—would revolutionize our lives. He promised that Jaguar would make it easy to sync the information we depend on—phone numbers, appointments, and to-do lists—with our various lifestyle devices. With Jaguar's release, Steve appears to have delivered on his promise.

In its Jaguar incarnation, the Digital Hub has sprouted a few more spokes—namely, PDAs and cell phones that use wireless Bluetooth technology to relay information, making it possible to take data housed on a Mac "to go" on these devices, as well as on Apple's iPod. What's more, discovering Apple's well-integrated, freebie iApps may make you decide to vacate some of your costlier programs. Just knowing these tools are at your fingertips is useful, but to truly harness Jaguar's power, you need to know how all the pieces—your current apps, Apple's iApps, and Jaguar-supported devices—fit together.

That's where we come in. We show you how to get the most out of Jaguar—how to fold content from your current email and scheduling programs into Apple's Address Book and iCal, and how to get the most out of these iApps. We also show you how to sync all of your contacts, calendar schedules, and to-do lists with cell phones, iPods, Palm devices, and other Macs.



Why duplicate contacts in your email and calendar apps? With Address Book, all apps can share that info.

Set Up Address Book

EASY

WHAT YOU NEED

- Mac OS 10.2 or later ($129, www.apple.com)
- Any email or contact-manager app (optional)

Apple's Address Book is a systemwide program that allows other apps to access its information. You no longer need to store contacts in separate databases across several different apps, like email programs, fax software, and PIMs (personal information managers). Address Book integrates seamlessly with Apple's Mail, iCal, and iChat apps, allowing you to send email, organize contacts, and chat with friends directly from it. Of course, it does you no good to let the app just sit there, empty and ignored. Thankfully, Jaguar makes importing your old contacts into the Book a simple process. Here's how to do just that and put Address Book to good use.

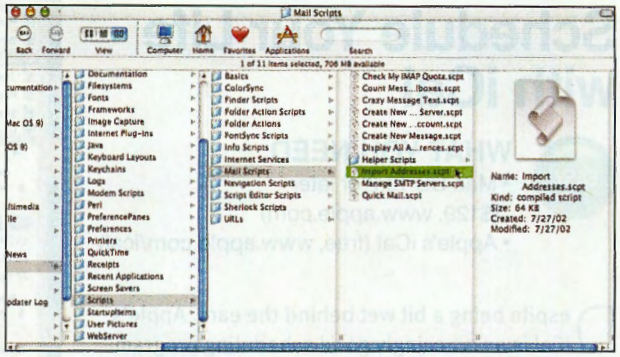
Wait! Before You Import...

Address Book isn't perfect—it doesn't support as many fields as Entourage, Palm Desktop, and other apps, nor can it read these apps' category listings. You'll lose any data listed in these fields when you move contacts from these programs into Address Book.

Here's the workaround. Since Address Book contains a Notes field, move the information from your application's extra fields into its Notes field before you import contacts into Address Book. After importing, you can create custom fields to categorize the info (see step 4). Unfortunately, custom fields appear only in the record in which you create them, so you'll have to duplicate the process for every record you wish to customize. We're betting that future versions will fix this problem.

1 Send Me the Script

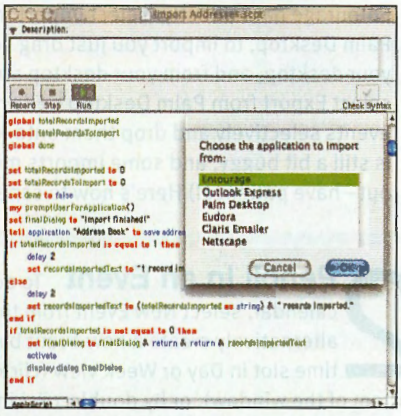
Address Book imports both vCard (VCF) format from Microsoft Entourage and Palm Desktop, and LDIF (LDAP Data Interchange Format) files from Netscape. While some apps let you export contacts as VCF or LDIF files for importing into Address Book, the easiest way is to import contacts using Jaguar's Import Addresses AppleScript. From your hard drive, go to Library › Scripts › Mail Scripts › Import Addresses.scpt and double-click to launch the script.



Apple made importing old contacts an easy affair by writing this AppleScript, which does the job for you.

2 Book 'Em

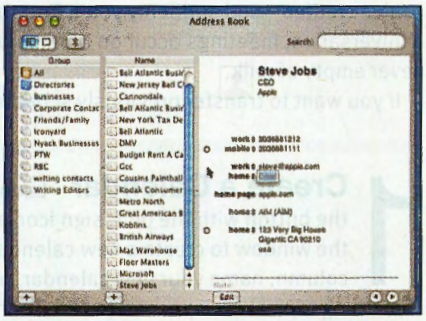
In the Import Addresses.scpt window, click Run. A dialog opens, asking from which app—Microsoft Entourage, Outlook Express, Palm Desktop, Eudora, Claris Emailer, or Netscape—you wish to import contacts. Select one and click OK. Depending on which you selected, you may get a dialog asking if you want to import contacts from the application or from an exported file; select the app. The script launches Address Book and imports your contacts into it (this may take a while if you've got lots). If your app isn't listed in the script, you'll need to export contacts manually and then import them into Address Book.



Yeah, all those script lines may look scary, but all you have to do is click Run and select your app.

3 Get Fresh Contacts

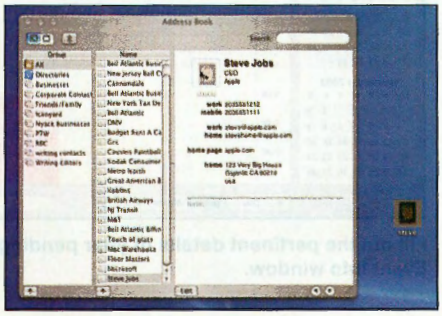
New friends and clients require new Address Book entries (if you intend to keep them). To create a new entry, click the view card and column button (the rectangle with horizontal lines to its left) to display the Address Book's column view. Then click the button with the plus-sign icon at the bottom of the Name column, and type your new contact's information in the right pane within the appropriate field boxes. Don't forget to create a contact for yourself—after doing so, select This Is My Card from the Card menu. This allows you to share your info with others quickly and have iChat display your picture as a buddy icon (see step 4).



Type your new contact's info in the designated areas—blank items won't appear in the final display.

4 Hot-Rod Your Entries

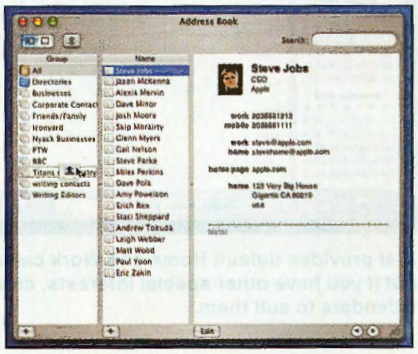
You don't have to stick with the field labels Address Book displays. For example, to change a phone field from Mobile to Work Fax, click and hold the up or down arrow next to Mobile, and select Work Fax from the pop-up menu. Or create your own label by selecting Custom from the pop-up menu and typing your own category in the resulting dialog. You can also add fields for a birthday, a phonetic name spelling, or an instant-message address by selecting New Field from the Card menu. Add a picture by dragging any image file onto the square next to the contact's name. (iChat uses these pictures as buddy icons, and Mail.app displays them in email from .Mac members.)



Add personality to your contacts by dragging any image file onto the picture square to display a thumbnail.

5 Group Your Buds

If you frequently send email to the same group of people, add them to a group for batch mailing via Mail.app. Click the button with the plus-sign icon at the bottom of the Group column to create a new group and give it a name. Then add names to it by dragging an entry from the Name column onto the group. Alternatively, you can select multiple contacts from the Name column via Command-clicking, and then choose New Group From Selection from the File menu. Then use Mail.app to send an email to any group.



To add people to a group, just select a name from the Name list and drag it onto that group.

Schedule Your Life with iCal

EASY

WHAT YOU NEED

- Mac OS 10.2 or later ($129, www.apple.com)
- Apple's iCal (free, www.apple.com/ical)



You've got yourself a life—and adopted others' lives, too. Keep track of who and what is where with this scheduling miracle-worker.

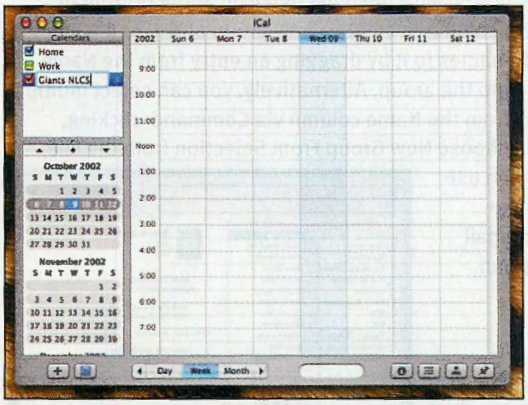
Despite being a bit wet behind the ears, Apple's iCal is an amazingly good scheduling program. Not only can it help you keep track of the gazillion details that go on in your average day, but it also lets users share calendars.

For example, if you subscribe to a calendar created by your kid's teacher, all those important PTA meetings and back-to-school events appear on your calendar like magic. Or you can subscribe to a calendar that keeps you informed of who your favorite NHL team is going to clobber next, when, and where. Check out iCalShare (www.icalshare.com), a site that features tons of special-interest calendars to which you can subscribe for free, packed with upcoming Mac events, holidays, or even the *Iron Chef*'s TV schedule. You can also publish calendars you've created—and suddenly you'll find that spouses remember anniversaries, meetings occur on time, and the refrigerator is never empty of milk.

If you want to transfer previously scheduled dates from your current app, iCal can import vCal files, other iCal files, or Entourage data directly (select Import from iCal's File menu). With Palm Desktop, to import you just drag schedules from the app to your desktop, and from your desktop straight into iCal, or you can select Export from Palm Desktop's File menu to export a series of events selectively and drop them onto iCal. (For the record, iCal is still a bit buggy, and some imports might not take the first time out—have patience!) Here's how to schedule new stuff in iCal.

1 Create a Calendar

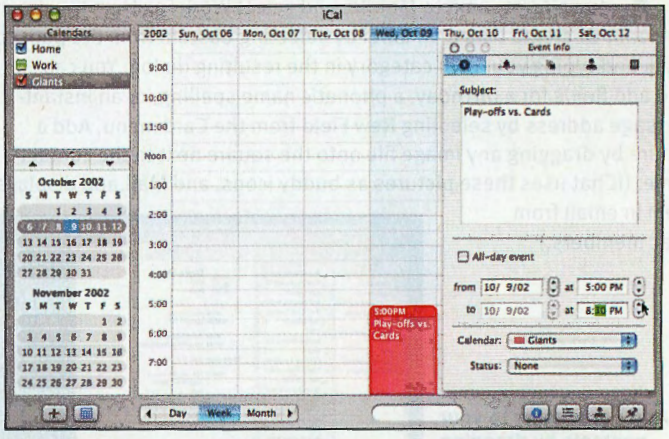
Launch iCal and click the button with the plus-sign icon at the bottom of the window to create a new calendar. In the Calendars column, name your new calendar, preferably something topical (as opposed to "Fred" or "Barney"). Note: iCal offers only six colors for labeling, so if you balance more than six calendars, the color scheme will repeat. This makes it difficult to differentiate events that share the same colors. To keep better track, toggle calendar visibility on or off in the Calendars column to isolate certain calendars.



iCal provides default Home and Work calendars, but if you have other special interests, create new calendars to suit them.

2 Pencil In an Event

To add an event to your calendar, select New Event from the File Menu. You can alternatively create a new event by click-dragging across a time slot in Day or Week view (click your preferred view at the bottom of the window), or by double-clicking a date in Month view. Click the new event, press Command-I, and in the resulting Event Info window, type what the event is—BBQ party, meeting with so-and-so, and whatnot—in the Subject pane. Select the date of the event in the From field, the starting time in the field to its right, and the ending time in the field below that.



Fill out the pertinent details of your pending engagement in the Event Info window.

3 Hey, Dummy! Remember This

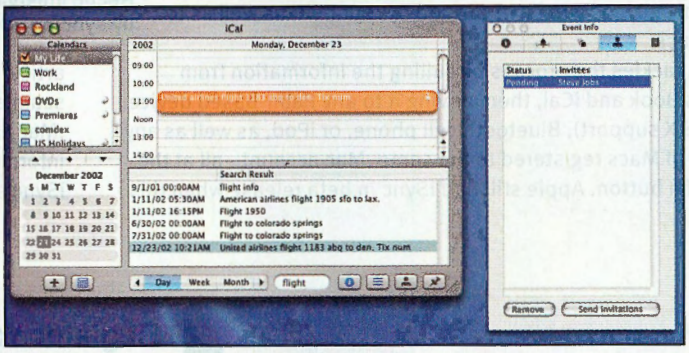
If you need a double or triple nudge not to miss a very important event, you can set an extra onscreen reminder, an email reminder, and even an alarm to go off at a specified time. In the Event Info window, click the button with the bell icon and set your preferences in the panes below. If you're scheduling a repeating event (say, reminding yourself that *Friends* is on or that it's your spouse's birthday), click the button with the stacked-squares icon and select Daily, Weekly, Monthly, or Yearly from the drop-down menu. You can also add notes—click the button with the paper-sheet icon and type away.



iCal lets you set email and audio reminders to help you follow your agenda.

4 Get the Party Started

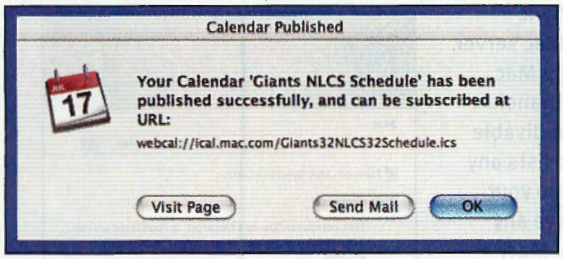
If you're scheduling an event for, say, a dinner party, you can send out email invitations directly from iCal. Create an event as described in step 2, making sure to add necessary details in the Subject pane. Then click the button with the person icon at the bottom right of the iCal window to open Address Book. To add folks to your guest list, click the button with the person icon in the Event Info window and drag names onto the Invitees list (or just drag names from Address Book onto the event itself). Then click Send Invitations in the Events Info window, and iCal will launch an AppleScript that opens Mail to send the invites.

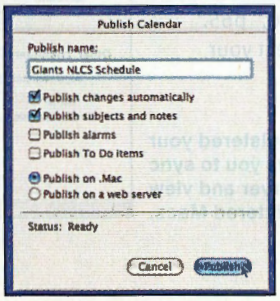


Need to clue friends in on your plans? Directly from iCal, send them an email that details the event.

5 Share Your Schedule

You need a .Mac account or access to a webDAV-enabled server to share calendars. To publish a calendar of your own, click one in the Calendars pane and select Publish from the Calendar menu. In the resulting dialog, name your calendar and choose any options you want from the list: for example, having iCal automatically publish any changes, including embedded notes and alarms, you've made to the calendar. Select where you want the calendar published (via .Mac or to a Web server), and click Publish. A dialog appears, listing the calendar's URL—jot this down and click OK. To unpublish a calendar, select it in the Calendars pane, and choose Unpublish from the Calendar menu.

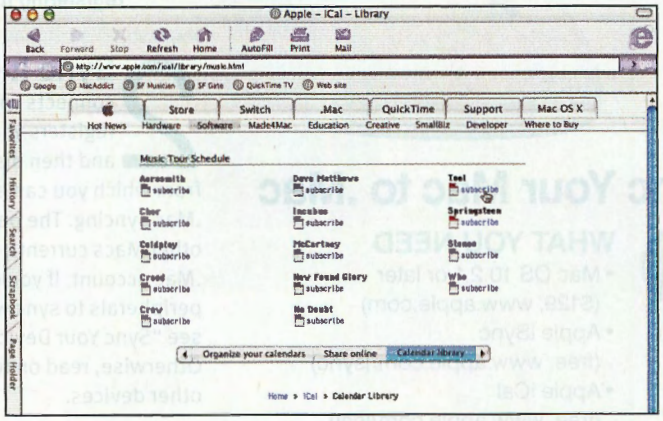




Share your calendars with others by having iCal publish it to your .Mac site or another WebDAV server.

6 Get a Subscription

Subscribing to calendars is just as easy. If you know the URL of a published calendar, select Subscribe from the Calendar menu. Enter the URL in the Calendar URL field, select or skip any options below it, and click Subscribe. You can also subscribe to calendars on Apple's site (www.apple.com/ical/library) or iCalShare; click any calendar's Subscribe link, and iCal imports it. Getting subscriptions is an easy (and lazy!) way of keeping tabs on events of interest without having to do any research yourself. Any changes or updates that a calendar publisher makes to his or her calendar will automatically be reflected on the subscriber's end.



Subscribe to other iCal calendars—like these on Apple's site—to stay informed of upcoming events.

Organize Your Life with iSync



Hectic lifestyle? Take your busy schedule and phonebook with you by syncing your Macs and gadgets via iSync.

Managing every contact, appointment, and errand is almost an impossibility unless you're tethered to your Mac 24-7. That's why Jaguar made it possible to take all this information along with you. With iSync, you can move contact and scheduling info from a Mac to whatever expensive, electronic gizmos you have clipped to your belt, as well as to other Macs.

iSync tackles the process by culling the information from Address Book and iCal, then moving it to any Palm-based device (with OS X support), Bluetooth cell phone, or iPod, as well as any number of Macs registered to the same .Mac account—all at the touch of a button. Apple still had iSync in beta release when this article was written, so some syncing sessions weren't exactly seamless. Here's how to use iSync to sync your Macs with your .Mac account and allow other devices to share up-to-the-minute information. Note: When tackling these tutorials, don't press iSync's Sync Now button until *after* you've added all your devices.



Sync Your Mac to .Mac

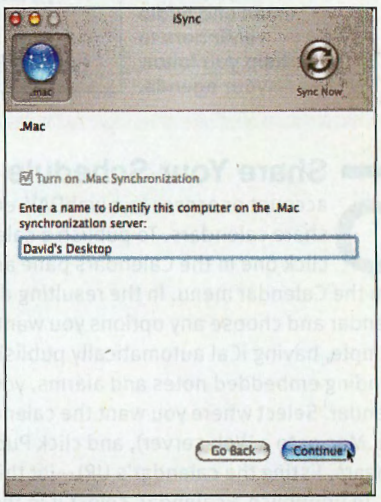
EASY

WHAT YOU NEED

- Mac OS 10.2.1 or later ($129, www.apple.com)
- Apple iSync (free, www.apple.com/isync)
- Apple iCal (free, www.apple.com/ical)
- .Mac account ($99, www.mac.com)

1 Register Your Mac

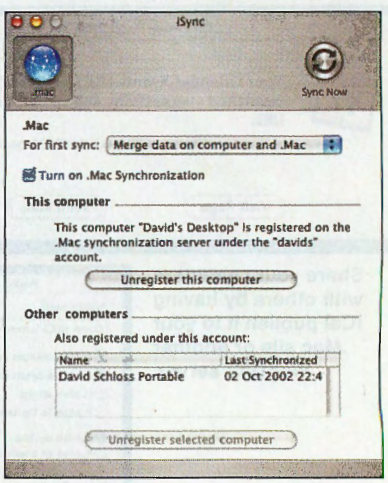
Launch iSync and click the .Mac globe; a panel drops down, asking you to register your Mac with the .Mac synchronization server, which keeps track of and syncs all Macs registered in your .Mac account (like the one at home, the one in your office, and the one parked in your Rio vacation villa) from a central repository. Click Register; in the resulting panel, type a name to identify your current Mac, and click Continue.



To keep better track of your many Macs, give each one a unique name when registering it with the .Mac server.

2 Sync It Up

iSync connects with the .Mac server, registers your current Mac, and then displays a panel from which you can enable or disable .Mac syncing. The panel also lists any other Macs currently synced to your .Mac account. If you don't have any peripherals to sync with your Mac, see "Sync Your Devices to Go," p65. Otherwise, read on to connect your other devices.



Once you've registered your Mac, iSync allows you to sync with the .Mac server and view your other registered Macs.

Get Info on a Cell Phone



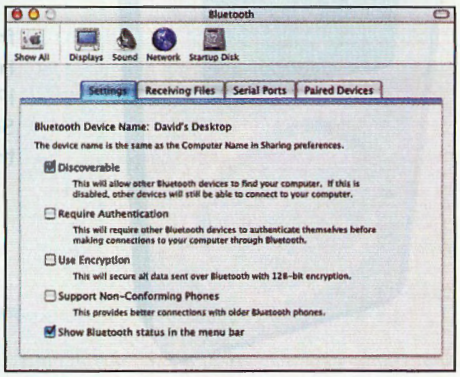
TRICKY

WHAT YOU NEED

- Everything from "Sync Your Mac with .Mac," p64
- Bluetooth-enabled cell phone, like Sony's Ericsson T68 (about $200, www.sonyericsson.com)
- Bluetooth adapter, like D-Link Systems' DWB-120M ($49.95, www.dlink.com)

1 Engage Bluetooth

If you want to sync info to a cell phone, you need a Bluetooth-enabled phone and a USB Bluetooth adapter for your Mac so the devices can talk to each other. Plug the adapter into your Mac, select Bluetooth from the System Preferences, and check the Discoverable box. Then pick up your phone, turn on Bluetooth, and set the device to discover other Bluetooth gadgets (consult your phone's manual). Your Mac and your phone should "discover" each other and prompt you to enter a password on each device. Choose and enter the same password on both.



Check Discoverable in your Mac's Bluetooth settings so that other devices can find it.

2 Sync Your Phone

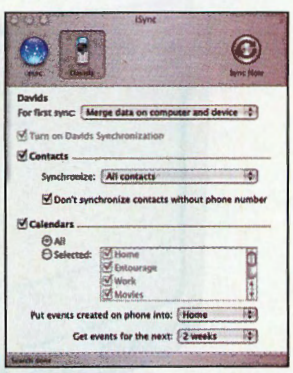
To sync your phone with iSync, launch iSync and select Add Device from the Device menu. Your phone should appear in the resulting window. If it doesn't, click Scan to have iSync look for peripheral devices. Then drag the phone icon from the Add Device window onto the iSync window next to the .Mac icon to add the device to your sync set.



To add your phone to iSync, simply drag the phone from the Add Device window right onto iSync.

3 Select What You Want

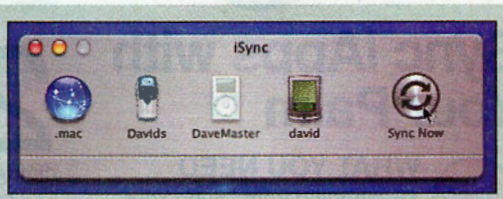
In the iSync window, click the phone icon to drop down a panel of options. Check the Contacts box if you want Address Book contacts on your phone, and check Calendars for your iCal schedule. You can also specify what info to load onto your phone—say, certain Address Book groups and calendars—using the other selections. If you have more devices to sync, read on. Otherwise, see "Sync Your Devices to Go," below, to sync everything now.



Set the phone options to specify what information you want to pull from your .Mac server onto the device.

Sync Your Devices to Go

Once you've got your .Mac server and devices set with iSync, you can finally sync everything with your iApps. So go ahead and push that button: either iSync's Sync Now button if you don't have a Palm device, or the HotSync button on the Palm's cradle if you do (pressing iSync's Sync Now button syncs all devices except for the Palm, and pressing the HotSync button engages the Palm and iSync).



We know you've been waiting to press this button, so go ahead. Once you do, iApps and devices share info as one.

The first time it runs, iSync assesses the Address Book and iCal data on your current Mac and then runs through each device's data, comparing it with that of the others. If iSync detects that a device's info needs updating, a Safeguard window pops open, displaying how many pending files iSync will modify on that device. If the program detects any inconsistencies across Macs or devices (such as iCal scheduling conflicts), a Conflict Resolver dialog opens, allowing you to choose which record to use by simply clicking the preferred one. That's it. Any time you want to sync your lifestyle hub, just press the button.



Sync iApp Info with an iPod

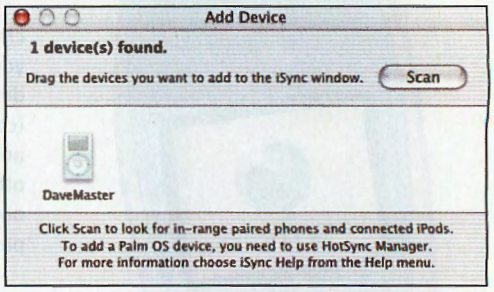
EASY

WHAT YOU NEED

- Everything from "Sync Your Mac with .Mac," p64
- Apple iPod ($299 for 5GB, $399 for 10GB, or $499 for 20GB; www.apple.com/ipod)

1 Add It to the Mix

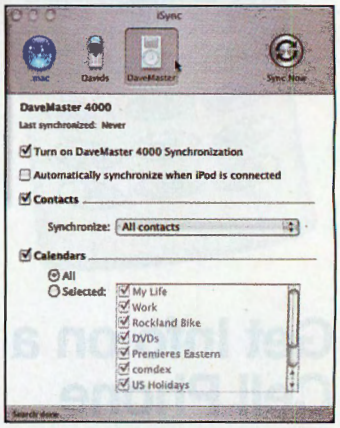
The iPod ain't just for listening anymore. Now that it can display contact and calendar info (kind of like a half-baked PDA), you can use it to sync info, too. Connect the player to your Mac via FireWire. When the iPod appears on your desktop, select Add Device from iSync's Device menu. From the Add Device window, drag the iPod icon onto the iSync window (click Scan if your iPod doesn't appear in this window).



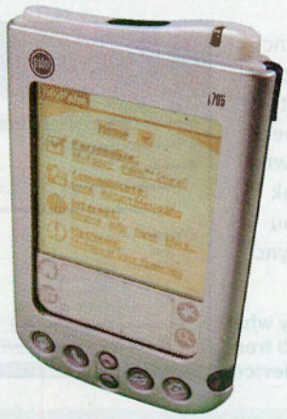
As with other devices, you add an iPod to iSync by dragging its icon from the Add Device window onto iSync.

2 Choose Your Info

Click the iPod icon in the iSync window to drop down the options panel. From here, choose what information you want to load onto your iPod from Address Book (check Contacts) and iCal (check Calendars). If you want to have iSync update your iPod every time you connect it to a synced Mac, check the Automatically Synchronize When iPod Is Connected box. Got a Palm device? Read on. Otherwise, skip over to "Sync Your Devices to Go," p65, to get things in sync.



Click the iPod icon to get a panel of options where you choose what Address Book and iCal info to add.



Sync iApps with Your Palm

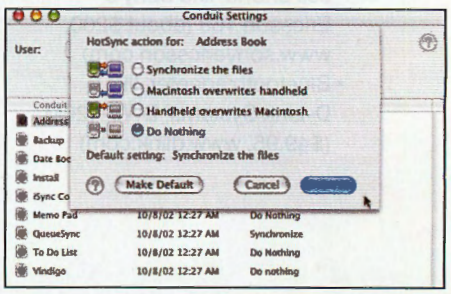
TRICKY

WHAT YOU NEED

- Everything from "Sync Your Mac with .Mac," p64
- Palm device, such as the i705 ($199, www.palm.com)
- Palm Desktop 4.0 or later (free, www.palm.com)

1 Tweak Palm Desktop

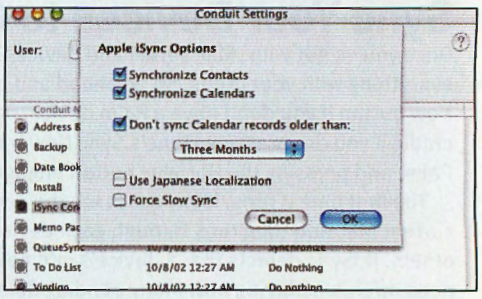
You need to set up Palm Desktop with iSync before iSync will recognize a Palm-based organizer. Install iSync_palm.pkg (part of the iSync download). Then launch Palm Desktop; from the HotSync menu, select Conduit Settings. In the window that appears, double-click the Address Book conduit, and in the resulting pane, choose Do Nothing and then click Make Default to turn it off. Repeat with Date Book. If you plan on using iCal for all notes and to-do lists, turn off the Memo Pad and To Do List conduits too.



To display Apple's calendars and contacts, turn off some of Palm's conduits.

2 Sync Up the Palm

Once you've got the specified conduits turned off, double-click the iSync conduit. In the resulting dialog, check the Synchronize Contacts and Synchronize Calendars boxes. Check any other desired options below these, and then click OK. Your Palm device icon should now pop up in the iSync window. All done? See "Sync Your Devices to Go," p65, and put your gear to use.



Once you check Synchronize Contacts and Synchronize Calendars, iSync will recognize your Palm device.

Back Up Files with .Mac



Don't cry over lost files—back 'em up with Backup.

EASY

WHAT YOU NEED

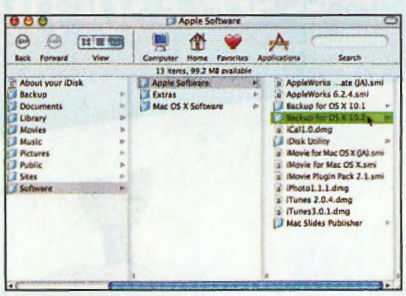
- .Mac account ($99, www.mac.com)
- Mac OS X 10.1 or later ($129, www.apple.com)
- CD-R or DVD-R drive (optional)

We can bitch all we want about having to shell out $99—well, OK, $49 for now—just to keep our sacred Mac.com email address and Web site. While some of you, in militant defiance, will continue to boycott .Mac because of Apple's decision to charge for the service, one of the rewards for ponying up the cash is .Mac's Backup software—(ahem) "free" for all paying customers.

Not only does Backup allow you to archive your precious data on CD-Rs, DVD-Rs, and the like, it also allows .Mac account holders to back up stuff offsite onto .Mac servers—a good thing should your Mac and backup discs ever go up in flames or get stolen. Here's how to use Backup to store your stuff on your iDisk or disc media.

1 Install Backup Software

From the Finder, select iDisk from the Go menu to open your iDisk. Open the Software folder, then the Apple Software folder (or log in to .Mac and download Backup from the site). Select Backup for either OS 10.1 or 10.2, install the software to your hard drive, and then launch the app. From the upper-left pop-up menu in the Backup window, select where you want to back up your stuff—to iDisk, CD, or DVD.



.Mac account holders can download Apple's Backup software from their iDisks.

2 Add to the List

The window displays a default set of files to back up, including Address Book contacts, iCal data, and your Keychain. Also listed are files commonly stored in your Home directory, such as Word docs, iTunes playlists, and more—check the boxes if you want to add these items. To add other files and folders, click the button with the plus-sign icon and navigate to them. Keep in mind that you've only got 100MB of iDisk storage (unless you paid for extra space), 650MB or 700MB of CD-R storage, or 4.7GB of DVD-R storage.



Backup displays a default list of items to back up. Click the button with the plus-sign icon to add your own folders and files.

3 Back It Up

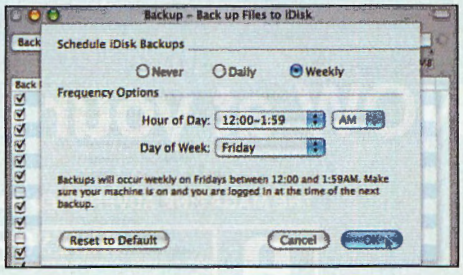
The status bar at the top of the window shows the total amount of space on your media destination; the dark green bar indicates how much space is already in use, and the light green bar shows how much space your current backup list will add to the total. If you exceed the storage limit of your chosen destination while adding to the list, a red bar appears to warn you. When you're finished, click Backup Now—that's it.



As you add files to your backup list, the status bar gives you feedback on how much space you have left.

4 Make It a Habit

Backing up is only worthwhile if you remember to do it regularly. Luckily, Backup's automated scheduling feature can remember *for* you. Click the button with the calendar icon to drop down a pane containing options for daily or weekly sessions. Select how often and at what time you want the session to occur, then click OK. Set Backup to back up stuff to your iDisk, and you're good to go (as long as you leave your Mac on during the scheduled time). Now, if your Mac crashes, the cell phone breaks, the Palm shorts out, or your iPod starts singing a different tune, you've got all your data safely tucked away.



Backup can automatically back up stuff for you, so you'll never have to curse at yourself again when things head south.

When David Schloss isn't singing backup for Ben Folds he can be found trying to iSync his PowerBook to his Newton MessagePad.

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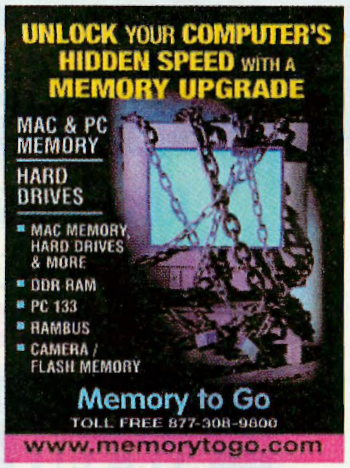
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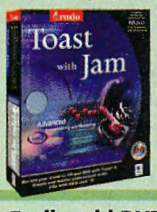


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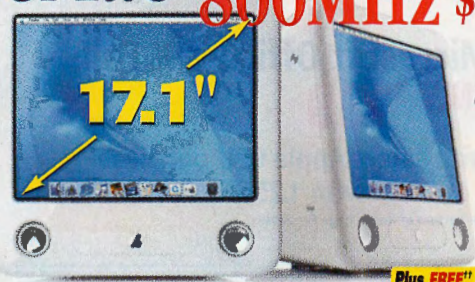
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#968282	Canon ZR45MC Mini DV Camcorder	$509.95
#968284	Canon ZR50MC Mini DV Camcorder	$619.00
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#968521	Sony DCR-PC 120BT Mini DV Camcorder	$1,599.00
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#873442	Proxima X350 1100 Lumen XGA 3.5lbs	$3,199.00
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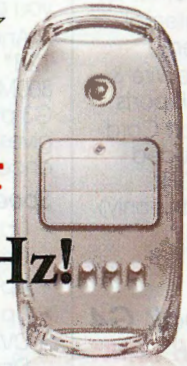
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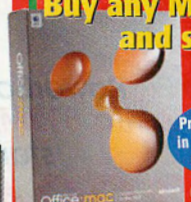
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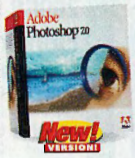


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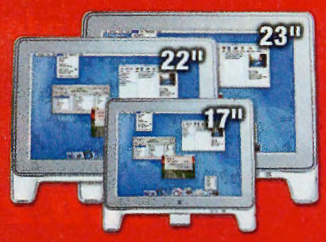
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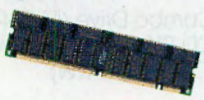
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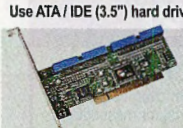
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Use ATA Drives in ANY PCI PowerMac! Don't have IDE/ATA built in or want a faster ATA/133 interface? OWC has the answers!

2.5" ATA/IDE notebook drives



Put up to 60GBs inside your PowerBook or iBook!

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All OWC Mercury Elite solutions feature:

- Cool Blue Activity Indicator LED
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- Compatible with ALL Apple OS Versions 8.5-9.2.x; Apple OS X 10.0.3 and higher (including 10.2)
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- 2 Year Warranty

intech SOFTWARE CORPORATION
All OWC Mercury FireWire Hard Drives include Intech's SpeedTools Utility for Mac.

	FireWire	X FireWire; USB 2.0/1.1
40GB 7200RPM	$159.99	$179.95
60GB 7200RPM	$179.99	$199.95
80GB 7200RPM	$199.99	$229.95
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James Coates of the Chicago Tribune:
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MyMac.com review
5 out of 5

MacAddict RATED GREAT

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X MacAddict 'Droolworthy'



Plug and Play compatible with Apple OS 8.6 - 9.2.2, OS X; WindowsSE, 2000, XP; Any OS with FireWire Support.

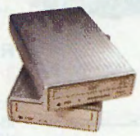
Key Features:
Shock Isolation System protects drive; Cool Blue LED Activity Indicator; Near Silent Operation; Large 2MB or 8MB Data Buffer; Bus Powered or with included AC Adapter; All Cables, Carrying Case; Intech SpeedTools included.

	FireWire	FW + USB 2.0/1.1
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20GB 5400rpm 8MB	$199.97	$219.97
30GB 4200rpm 2MB	$209.97	$229.97
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Drive may be powered by FireWire Bus or with included power adapter.

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CD-R/RW External Solutions:

Compatible with Apple iTunes, Disc Burner, Roxio Toast, Discribe, Nero, and just about any Windows CD Authoring/Player software

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	FireWire	FireWire + USB 1.0 /2.0 Support
Mercury 40x12x48x CD-R/RW with 8MB Buffer & BurnProof Technology	$175.95	$199.95
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DVD-R/RW & CD-R/RW 'SuperDrive' Solutions:

Compatible with Apple DVD Studio Pro, Apple iTunes, Roxio Toast, CharisMac Discribe, and just about any Windows CD/DVD Authoring or Player software.

	FireWire	FireWire + USB 1.0 /2.0 Support
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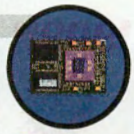
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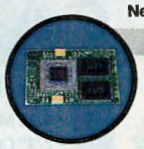
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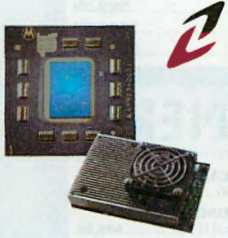
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80GB	$178/ $189	$189/ $199
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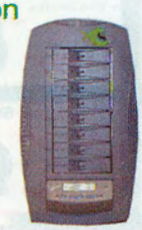
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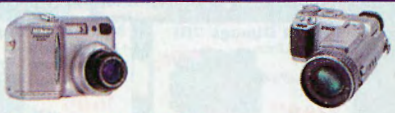
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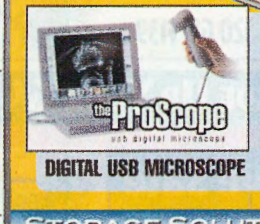


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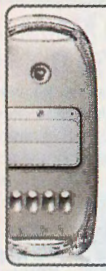


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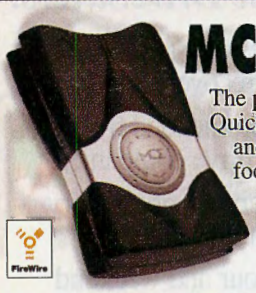
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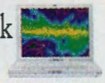
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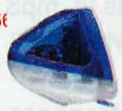
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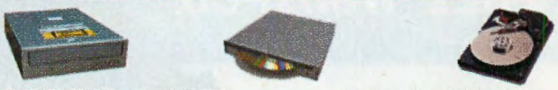


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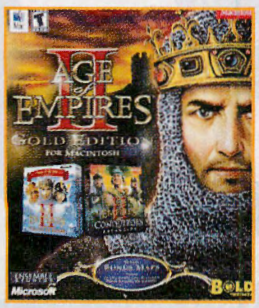
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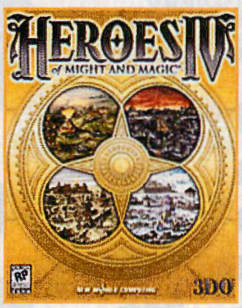
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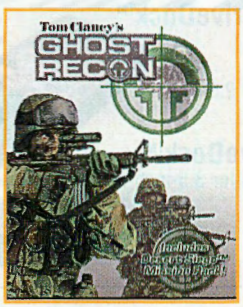
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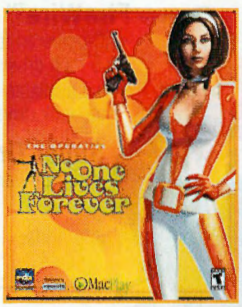
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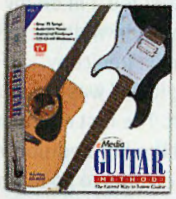


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LETTERS

MISUNDERSTOOD

What's with the *Star Trek: Voyager* slam in your "101 Tips" article (Oct/02, p28)? If you're going to make a joke, pick a program Mac geeks aren't likely to watch, like a so-called reality show or *When Senior Citizens Attack*. Considering the Lego-like ease with which all technology interconnects and promptly works on *Star Trek*, it's obvious that Macs triumphed into the 23rd century and beyond.
—*Idria Barone Knecht*

Our over-the-hill editor in chief would *love* to audition for *When Senior Citizens Attack*. But you're right about the future triumph of the Mac—and I'll bet you didn't know that Data runs on Mac OS XXX.—*Max*

D'OH

I just got my 17-inch iMac, and I'm a little disappointed. On the last page of the manual, there's a warning about high-risk activities that states: "This computer system is not intended for use in the operation of nuclear facilities, aircraft navigation or communication systems, or air traffic control machines..." But Mr. Burns expects me to have the plant up and running by noon!
—*Chris Tatian*

Come to think of it, I never did see an iMac in Springfield.—*Max*

EVERYTHING I NEED TO KNOW, I LEARNED FROM MY MAC

- Every morning when you wake up, greet the day with a smile (if you run Mac OS 9).
- If an error occurs, tell everyone in terms no one can understand.
- Don't panic when a bomb appears.
- When you're bored, dream about flying toasters and fish.
- Go to sleep without complaining.—*Kyle Paulson*

Sure beats that "in kindergarten" schmaltz.—*Max*

MACS IN MEXICO

I am a Mac addict living on Mexico's Yucatan Peninsula, a very harsh and hostile territory for Mac users. For a couple of years I've been buying *MacAddict*, but only when the cover was so insanely great that it merited the $12 U.S. price. But where's this world going? Now I have to spend $50 for .Mac and $130 for Jaguar. Thank God not all good things are that expensive—I can continue to enjoy your superb magazine.
—*Rodrigo Garza*

Next time you're in los Estados Unidos, buy a couple dozen $7.99 *MacAddicts*, then take 'em back to the Yucatan and sell 'em for $11. A few trips, and you can afford Jaguar.—*Max*

MARVIN GAYE WOULD BE PROUD



A fabulous honeymoon was had by all, uh, both.

We're sending you the *Guide to Getting It On* ($19.95, www.goofyfootpress.com) because in the September 2002 Staff Rants (p10) Leslie Osborn said, "Don't bother me, I'm on my honeymoon." So she gets her wedding gift, and the rest of you get your own free copy.

The "Guide to Getting it On" was created on an original 1984 Macintosh. The first edition went to press from a SE-30, and the third edition was one of the first books in the country to go to press in InDesign 1.0. The book has won three awards and is used as required reading in more than 40 colleges—without a single character having been entered on anything other than a Mac or an eMate.
—*Paul Joannides, Goofy Foot Press*

We really appreciate your concern for our well being, Paul. Now I know why the mood around the office is so, um, chipper.—*Max*

TIP-TOP SHAPE

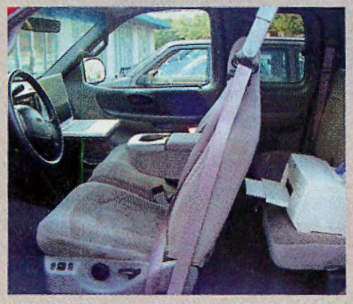
"101 Tips" was a great article (Oct/02, p22). Using Target Disk Mode to transfer information between Macs is one of the best tips I've ever received.
—*Bob Steger*

It's most likely better than your last stock tip.—*Max*

KISSING UP

I love going to work because my boss just got me a Dual 1GHz Power Mac G4 with a 22-inch Apple Cinema Display and two 120GB hard drives. I love my boss! Please mention her name—Jennifer Lynch. I'm hoping

RECENTLY SIGHTED


My Titanium G4 PowerBook is truly going mobile these days.
—*Dan Thomas*


Leggo my iMac!
—*Mathew Suen*


I asked my wife to make me an Apple blanket, and the rest is history.
—*Mark LeBlanc*



I thought you might get a kick out of the tattoo I got.—*Dan Cav*

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to get another monitor since I now have dual-monitor support. I need to butter her up!—*Michelle Heizer*
All hail the mighty Jennifer Lynch! Good and wise Jennifer knows that every dollar spent on a Mac is matched in her personal Karma account.—*Max*

IT DAWNED ON HER...

I've never given feedback before on anyone's article. Your article "The New Power Macs: Inside and Out" (Nov/02, p20), compared to articles in other magazines, is filled with great technical information without being too geeky.—*Dawn*
Thanks 10e6, ma'am.—*Max*

SALLY STRUTHERS WANNABE

Someone has got to stand up and say, "Quit moaning." It costs iTools users $50 to sign up for .Mac—that comes out to less than $1 a week. Surely this is a price worth paying for an Apple product that doesn't begin with the letter *i*.—*Paul Barrett*
Here's something that begins with i: "i'm cheap."—*Max*

AIRPORT FOR CHEESEHEADS

I can vouch for the AirPort connection (and the coffee) at Michelangelo's, the Madison, Wisconsin, coffeehouse you mention in your article "Where to Find AirPort" (*Get Info*, Nov/02, p18). However, you missed Java Es Cafe on Mifflin Street across from the State Capitol. It has both WiFi and Ethernet ports at the tables. Good sandwiches too.—*Bill Humphries*
Madison, Wisconsin, kicks serious AirPort ass.—*Max*

POCKY, MON

Yay! You put Pocky in *MacAddict* ("Kick Back with Your Mac," Nov/02, p35 and "Holiday Wish Lists," Dec/02, p37). You guys rule!—*Sam Bowman*
I'm glad you share our love for übersweet, überartificial Japanese snacks.—*Max*



Clearly, the *MacAddict* art department rides the sugar train.

BLOG ON

I cried, kicked, and screamed when Apple took away my free .Mac email and Web site, but then I went to my mailbox and—lo and behold—right there in *MacAddict* I found out I can create and serve my own blog in OS X for free ("Create and Serve Your Own High-End Blog," Nov/02, p62)! Awesome. Unfortunately, I can't get the darn thing to work past step 3. What gives?—*Barry Snow*
Oh bloody blog! We said that this one was tough, but we didn't mean for it to be *this* tough. Step 3 was the doozy—there should have been a double dash in the line:

```
sudo ./bin/safe_mysqld --
user=mysql &
```

If you still having problems, check out author Todd Stauffer's blog site (www.macblog.com) for some workarounds.—*Max*

NEXT MONTH

ANNUAL BEST AND WORST: 2002 EDITION

From the iMac to .Mac, the nineteenth year of the Mac's existence has been filled with both great products and irredeemable crap. Read about all the ups and downs of 2002.

HOW (AND WHY) TO USE JAGUAR SERVER

With industrial-strength BSD Unix at its core, Jaguar Server is one not-so-lean mean beast. Find out how to tame it, and what tricks it can perform for you.

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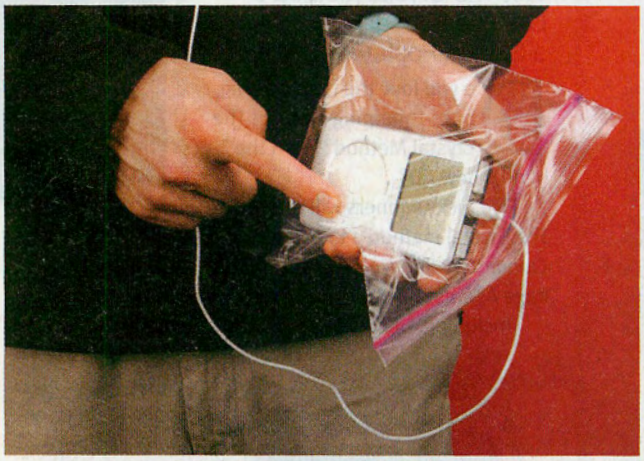
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Contest Rules

The judges will be *MacAddict* editors and they will base their decision on the following equally weighted criteria: quality of execution, creativity, and humor. All entries must be received no later than January 30, 2003, with the winner announced on or around May 2003. By entering this contest, you agree that Future Network USA may use your name, likeness, and Web site for promotional purposes without further payment. All prizes will be awarded and no minimum number of entries is required. Prizes won by minors will be awarded to their parents or legal guardians. Future Network USA is not responsible for damages or expenses the winners might incur as a result of the contest or the receipt of a prize, and winners are responsible for income taxes based on the value of the prize received. A list of winners may also be obtained by sending a stamped, self-addressed envelope to: Future Network USA, c/o *MacAddict* contest, 150 North Hill Dr., Brisbane, CA 94005. This contest is limited to residents of the United States. No purchase necessary; void in Arizona, Maryland, Vermont, Puerto Rico, and where prohibited by law.

UNUSUAL iPOD CASES

With iPod cases digging more than $25 deep into your pockets these days, perhaps it's time to consider protecting your iPod another way. Here are some alternatives, any of which you may already have lying latent but ready in your own home.



iLock

GOOD NEWS:
Pink and blue make purple—it's sealed. Water resistant. Lets the beauty of the iPod shine through. Cheap. Disposable.
BAD NEWS:
Tempting as a carryall—is that tuna salad in my jog dial?



iSock

GOOD NEWS:
Puts that orphan sock you found between the washer and dryer to good use. Cheap. Flexible. Easily ties on belt. Suitable as impromptu "sap" for self-defense.
BAD NEWS:
Prone to infamous sour-sock smell. Easily becomes soggy.



iJock

GOOD NEWS:
Hands-free carrying convenience. Image-enhancement potential.
BAD NEWS:
Restricts classic white-man dance moves. "Bengay in the jockstrap" locker-room prank can harm iPod circuitry.

MS. M.O.X.I.E. PAGEANT

The Ones That Got Away

Microsoft's all-too-real national search for a Ms. M.o.X.i.e. Pageant winner in 2002—a businesswoman who was "the embodiment of the Microsoft Office v. X Integrated Experience," using her Mac and Microsoft Office for Mac to achieve success—may have overlooked some diamonds in the rough. Here are some excerpts from the contest essays of a few candidates who will have to try again next year for their day in the Ms. M.o.X.i.e. sun.*

BARTHA MEWCART President, PR Your Way
How do I "stay well ahead of the business curve" using the combination of Mac and Microsoft Office? I'm really glad you asked, because I've got some exciting news to share with you today. Let's talk empowerment within the matrix that is the core business. In our fast-paced business world, you've got to push the envelope, think outside the box, and proactively implement win-win client relationships to generate a paradigm of unique world-class solutions that sing from the same hymnbook as success. I'm on the fast track to meeting my company's mission-critical bottom line in targeted areas. I've optimized customer relationship management solutions and pushed hard using cutting-edge ~~BS~~ BI (business intelligence) to keep pace with competing ad and merchant sales goals.

HELEN WEISS Student
Warm, like, light tones...not beige, boxy, stifling. When I got my Mac, dude, it was, like...organization, like, the way *I* needed it to be. *I* was clicking and dragging the computer, man, it wasn't clicking and dragging me. So, when I, uh...started working with Office on my Mac, it gave me this idea...I always figured I'd get out of school and, you know, just sort of, like, see what was out there, you know? Just *be*. But just staring for hours into that monitor, I got this idea to start a business of my own.

DERIKA "DINK" MARIGOLD
Third Runner-Up for Miss Erhead, New Mexico
World peace. That's what I think is the most important thing. There are lots of countries without any money to even buy food for their children and there is no running water for elephants and tigers. There are also lots of animals that also want peace. I think it would be a good thing to do to help everyone be peaceful by making a business with Microsoft Office for Mac.

*Real contest, fictional characters.

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